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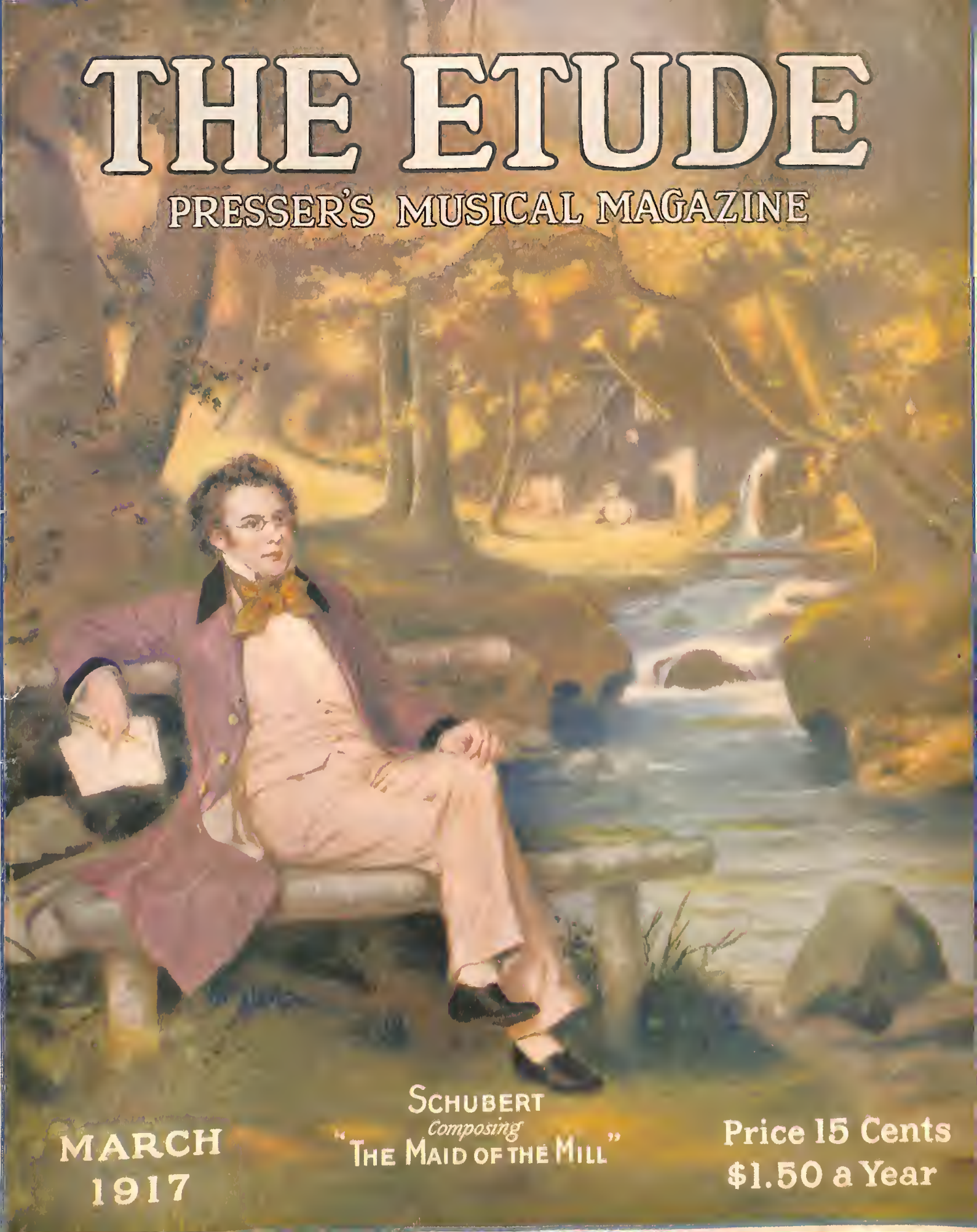
James Francis Cooke

THE ETUDE

PRESSER'S MUSICAL MAGAZINE



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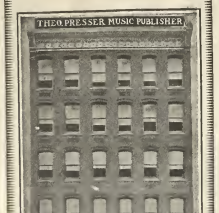

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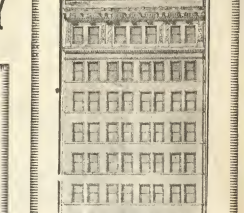

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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THEODORE PRESSER CO., Publishers,
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The World of Music

"How many a tale their music tells"—Thomas Moore

Abroad

JEAN GERARDY, the famous 'cellist, is now at the front with the Belgian army.

GLAZOUNOFF, the noted Russian composer, has presented the manuscripts of many of his own compositions to the Moscow Conservatory.

THE report comes from Austria "via London" that the bells of all the churches in Mozart's birthplace—beautiful Salzburg—are to be melted down for military purposes.

SILOTI, who once toured America as a pianist, is meeting with success in Russia as a conductor. Siloti is a pupil of Liszt and is a cousin of Rachmaninoff whom he greatly resembles in appearance.

THÉODORE DUBOIS has composed a work entitled *In Memoriam Mortuorum*, written in memory of those who have fallen in the war. It was recently brought out in London, by Sir Henry Wood, at a concert of the Queen's Hall Orchestra.

STATISTICS compiled in Paris, covering the receipts of music-halls and concerts, show that they total $1,400,000. One motion picture house took in $150,000, while the receipts of the Comédie Française were under $150,000.

IN England the Pianoforte Manufacturers' Association have drawn up definite proposals to the end of introducing into the factories the apprenticeship system. It is proposed to give examinations to boys between fourteen and sixteen years of age, the successful candidates to be bound out to various firms for a period of five years.

RICCARDO ZANDONAI, the composer of *Francesca da Rimini*, recently produced at the New York Metropolitan, is reported to have completed another score, entitled *Verso la Finistra*.

GRANVILLE BANTOCK, well-known English musician, has recently outlined a plan for founding a Symphony Orchestra in the city of Birmingham. He proposes to raise a fund, by which the musicians of the orchestra are to receive a regular salary. The plan also involves the construction of a suitable concert hall.

J. S. CURWEN, the English music publisher, left an estate of nearly $100,000. He was the son of John Curwen, famous for his development of the Tonic-Sol-Fa System of notation. J. S. Curwen was known also as a composer and literateur. His greatest interest, however, was the promotion of the Tonic-Sol-Fa System and the development of music in the public schools of England.

SEBASTIAN B. SCHLESINGER died at his home in Nice, on January 8th. Schlesinger was one of those remarkable personalities in American musical development. He was born at Hamburg, Germany, in September, 1837. Coming to America as a boy, he became immensely successful in business, although his inner ambition was to be a composer. Upon his retirement he devoted all his time to composition and produced many works. Some of his songs became quite popular. He fought in our civil war and was a member of the G. A. R.

THE Royal Carl Rosa Opera Company has had an exceptionally successful tour in England. The receipts were often $5,000.00 a week—an excellent record for such an organization in England.

THE management of the opera at Monte Carlo has devoted its financial profits since the beginning of the war to relieve want and suffering.

BERLIOZ'S *Requiem* was recently given in Berlin under the baton of Siegfried Ochs, by the Philharmonic Chorus. The masterpiece of the great French composer was received with impressive applause. Requiems, strange to say, seem to be the order of the hour in Berlin; for the Mozart and the Brahms have also been given by the Volkschor.

THE Orchestra of the Munich Academy (founded 1811) recently gave its one thousandth concert. The program consisted of the Haydn Symphony in D, the Mozart Symphony in G minor, and the Beethoven Second. During the existence of the orchestra the performances of the works of Beethoven have far excelled in number those of any other composer.

BRUNEAU'S latest opera, *Les Quatres Journées*, proved a great hit at the Paris Opéra Comique, where it was recently produced before a packed house. Like his other great success, *L'Attaque du Moulin*, the idea comes from the works of Emile Zola.

MUSICAL activity in Paris is somewhat surprising. Numbers of concerts have been given. The orchestra under M. Cherillard has been doing some very interesting works.

ONE of the interesting operatic premières in Germany this year was that of Otto Taubmann's *Portia*. This German musical version of Shakespeare's "Merchant of Venice" was first given in the opera house at Frankfurt am Main. The reports from Germany indicate that the work was an immediate success.

(Continued on Page 213.)

At Home

THE Music Department at Yale University is planning to move into new quarters the beginning of another school year. The new building is to be called Albert Arnold Sprague Memorial Music School Building.

ERNEST SCHELLING, the well-known American piano virtuoso, has composed a violin concerto which had its first performance recently in New York, under the bow of Fritz Kreisler.

A PAGEANT is being planned at Harvard College, for performance in the spring. Prof. Geo. P. Baker, of the English Department, who has had wide experience in staging similar affairs, is writing the book.

PADEREWSKI'S first tour in America was made twenty-five years ago. This year celebrates his thirteenth. A large portion of the pianist's earnings have gone for stricken Poland.

MR. JOHN C. FREUND, in his excellent trade paper "Music Trades," is making an interesting survey of the piano trade to ascertain whether the player piano is increasing in popularity in comparison with the increase in population.

EDGAR STILLMAN KELLEY'S *New England Symphony* was recently performed at a concert of the Hilltiner Symphony Orchestra, in Berlin. The conductor of the orchestra this winter is an American, Wallingford Riegger, and he is the first American to conduct the winter season concerts of this organization.

MME. GALLI-CURCI has continued her triumphs with the Chicago Grand Opera. It is now certain that a new star of first magnitude has come into the American operatic firmament.

FRANK A. VANDERLIP, prominent New York banker, president of the National City Bank, has built a private theatre on the grounds of his country estate on the Hudson. Paderewski played a program of dedication, and was the guest of honor at the reception.

THE committee in charge of the Litchfield (Conn.) County Choral Union, which each year brings out new works conducted by the composer, expects this year to give the first performance of a new symphony by John Alden Carpenter, American composer now living in Chicago. Other numbers will be Elgar's *King Olaf*, and Kreisler and Zimbalist in a Bach concerto for two violins.

MARGUERITE MELVILLE-LISENIEWSKA gave her piano quintet for the first time in America at one of the concerts of the Peabody series in Baltimore. The assisting quartet was the Baltimore Quartet.

THE Educational Alliance (New York), a Jewish Educational Institution of high character in the lower east side of New York City, gives excellent chamber music concerts at an admission price of ten cents.

THE excellent work done by Mr. Will Earhart in the Public School Music of Pittsburgh is attracting National attention. The membership of the High School Orchestras is ten times as great this year as it was four years ago. Nearly $1,000.00 has been devoted to the purchase of new orchestral instruments.

IT is estimated that there are 30,000 music teachers in New York State. The State Association includes about 450 members. When the State Association went to the legislature with a bill to further the standardization of music it was told that it could not be considered until the demand came from a representative number of the music teachers of the State. This is surely a case of majority rule, but it is the attitude of all state legislatures in all such matters.

THREE HUNDRED AND TEN singers, comprising the famous Bethlehem Bach Choir, went to New York by special train to participate in the Seventy-fifth Anniversary of the New York Philharmonic Society. They went as the guests of Charles M. Schwab, who paid all expenses of the trip.

IT is reported that Mme. Schumann-Heink has planned a kind of a Bayreuth at La Jolla, San Diego, and has deposited $10,000 in a San Diego bank as an earnest of her intentions. The plan now on way is to hold a Musical Festival of five concerts every July. The conductor will be Anton Hoff, of Bayreuth and the Metropolitan Opera House in New York.

As an indication of the attention to detail in Music now given in the making of sound-reproducing machine records it is interesting to note that Josef Pasternack, the noted orchestral conductor, has been engaged as Musical Director of the Victor Talking Machine Company. Mr. Pasternack was for some time a conductor of the Metropolitan Opera Company of New York.

THE San Francisco Symphony Orchestra, Alfred Hertz conductor, is this season so successful that plans are being considered for building a suitable concert hall for the organization. Mr. Hertz has in San Francisco the reputation as being the "logical successor of Hans Richter as the foremost interpreter of Wagner's music."

CONTENTS FOR MARCH, 1917

MUSIC

THE ETUDE

MARCH, 1917 VOL. XXXV No. 3

Music and the "Common People"

We all love Abraham Lincoln because he loved the "common people". "God must have loved the common people or He would not have made so many of them." Lincoln loved the "common people" because he sincerely felt himself one of them. There was nothing of the demagogue about "Father Abraham". Even his enemies respected his idealism and his compassion. It was Lincoln who appointed a personal enemy to a high office because he knew that the man was of value to the State. Lincoln understood the common people and his greatest ambition was "That this nation under God shall have a new birth of freedom, and that government of the people, by the people, and for the people shall not perish from the earth."

We often wish that many of our musicians could develop a better understanding and a higher sympathy with the common people instead of patronizing them or pitying them for their supposed shortcomings as is the custom of the aristocrat. You are an American musician. Aristocracy in the European sense and Democracy in the American sense are unmixable. If you, as a musician, in the country of your birth, have a mission, it is a mission first of all to the common people. In no way do some Americans show the monkey in man more than by the simian habit of aping the so-called aristocrats of European countries. The real American has no uncertain contempt for such toadyism. At the same time he rejoices in feeling that he is one of the common people.

What are you doing to bring music to the common people? Are you smuggishly fostering music that cannot possibly be interesting to more than a limited few and at the same time ignoring music through which the common people may be brought to a higher understanding of the art? Are you one of the musical snobs who turn up their patrician noses at the little unknown teacher and fawn at the feet of some imported nonentity whose chief claim to musical fame is an unpronouncable name? Mind you, America always welcomes able musicians from all parts of the world, but in receiving them, let them be measured honestly by the same standards we apply to our own American music workers who have labored here for years.

If you have been a musical snob and have forgotten the privilege of serving the masses with your gifts, let The Etude call your attention to what the political orator terms "a few cold facts". Music like all growth develops from the bottom up, not from the top down. There is a need for simple, appealing music that will bridge the gulf from musical trash to really good music. The little music teacher struggling with the tiny pupil studying a Clementi Sonata or even such a trite piece as Streabbog's *Little Fairy Waltz* is doing quite as important a work as the big metropolitan teacher instructing a budding virtuoso on the final octave runs in the Chopin E Minor Concerto.

If you have any idea that the "common people" are passing in America, think for a moment of the popularity of the circus. The circus is the most unintellectual form of amusement. It does not even require the intelligence which a good base ball game demands. Yet it is probable that no less than one hundred thousand people a day visit circuses in America during the season. The "common people" are still with us,—you and we among them let us hope. Make your musical mission so broad, that whatever you do you will do something to reach the "common people".

Small Profits and Ultimate Success

One cent is the savings bank interest (3.65%) on $100.00 for one day. $10.00 is the savings bank interest on $100,000.00 for one day. Does that give you a new respect for a ten dollar bill?

Most all great fortunes have been derived from an appreciation of small accounts. The wealth of the street railroad companies comes from incomes of nickles. The tallest building—and perhaps the most beautiful—on the North American continent is a monument to a system of five- and ten-cent stores.

The music teacher who would be provident must keep an eye open to small savings and small profits. There are hundreds of teachers who, despite receiving big fees, are as "poor as church mice." To get $5.00 an hour and run your business, home and pleasures so that they cost $5.01 an hour is neither success nor prosperity. We have the authority of the immortal Micawber for that; and who was a better authority upon failure than poor Micawber?

Thousands of teachers neglect the opportunities for small savings and small profits which in turn become large savings and large profits. It is said that some department stores could afford to sell goods at cost and make their profits by discounting all bills. The prosperous merchant takes the advice of the late Marshall Field and takes all discounts by paying his bills promptly. The teacher should always do likewise.

Every penny saved through purchasing music at the most advantageous rates is a penny earned. Every penny earned through supplying music to pupils, through class work in history or harmony, or kindergarten, through accompanying, through copying, through any honest labor is a foundation stone for future fortune. It is the musician who turns up his nose at small savings and small profits who must beg in the end. Yet the private teacher lets the little things slip through his fingers and wonders why his bank account limps. The big conservatories almost invariably supply the student with music at a profit, even though a slight one. Why should not the private teacher avail himself of the same opportunity?

"Keep Going"

For forty years Edvard Grieg worked, producing some of his greatest masterpieces while he had the use of only one lung. Think of your own resources, and imagine what it would mean to work with such a handicap. Most of the music students who are hungering for encouragement need only make an inventory of their personal assets to realize how greatly they are blessed. The student who is always waiting for some great advantage, some wonderful opportunity, is the student who never progresses. Just say to yourself, "Many of the greatest masters have worked with far less than I now possess;" then set to work to do what you want to do, and keep on until you do it. The really busy man does not bother himself about encouragement. He thinks first of his work and how it may best be done.

"Knowledge Is Power"—BACON

ETUDE DAY

A Monthly Test in Musical Efficiency

What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text (see pages marked at end of questions). This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal. The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses, award a suitable prize for the best prepared answers. *Under no circumstance will* THE ETUDE *attempt to correct or approve answers.* Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

ETUDE DAY—MARCH, 1917

I—QUESTIONS IN MUSICAL HISTORY

1. Which great master of Norway worked under serious bodily handicaps? (Page 151.)
2. How old is Russian Choral Music? (Page 159.)
3. Name a celebrated Russian author who also played the piano. (Page 159.)
4. Why is Russian Church music sung unaccompanied? (Page 159.)
5. Which German first clearly outlined the Sonata form? (Page 160.)
6. Name a French, a German, an English and an Italian composer who lived prior to the years 1800. (Page 160.)
7. Tell what was bought of parts of the *Elijah* of Mendelssohn when it was first produced. (Page 161.)
8. Who is the greatest of Bohemian composers? (Page 161.)
9. Name a celebrated Bohemian composer who died insane. (Page 162.)
10. Name the composer of a famous German fairy opera. (Page 162.)

II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Name one particular in which Mendelssohn differed from Beethoven. (Page 165.)
2. How many years elapsed after the death of Bach before his St. Matthew Passion was performed? (Page 165.)
3. When was Mendelssohn's *Elijah* first performed? (Page 165.)
4. Why did Mendelssohn sign himself Mendelssohn-Bartholdy? (Page 165.)
5. What is the meaning of "Ranz des Vaches"? (Page 166.)
6. What is said to be the finest folk-music of the world? (Page 168.)
7. Name two famous Oratorio composers whose most famous works were written in their old age. (Page 168.)
8. When did the "Polonaise" originate? (Page 168.)
9. What are four chief uses of the so-called "loud" (Tre Corde) pedal? (Page 157.)
10. How should the wrist be held in piano playing? (Page 153.)

III—QUESTIONS ON ETUDE MUSIC

1. In what key is each piece of music in this issue? How many are major and how many are minor?
2. What is the chief characteristic of the music of the Alps?
3. What great symphonic writers are represented in this issue, and by what works?
4. What characterizes a piece in the style of a *Patrol*?
5. Which waltz moyement is in the French style? Which in the Spanish style?

Vital Phases of Piano Technic

by the Distinguished Pianist

ERNEST HUTCHESON

An Article full of Significance for Thoughtful Readers

I. Some Principles of Mechanism

Introductory

THE aim of all technical study is to acquire such control of the arms, hands and fingers that they will instinctively and automatically respond to the player's artistic conceptions. Until this control is established the student is hampered at every step; on the other hand, mechanical perfection is valuable only when habitually applied to musical expression.

There are artists who altogether decry technical drill, and truly when one considers the time and labor often spent on profitless exercises one can hardly blame these critics for their contemptuous attitude. Nevertheless, we can as little expect to realize musical ideas without adequate mastery of the playing mechanism as a carpenter could expect to do good work with dull, inferior tools and small skill in using them. One of the best-urged objections which has come to my notice was made by Harold Bauer. "Why," asks this justly celebrated pianist, "should I devote myself to attaining perfect equality in scales and arpeggios when a monotonous evenness is precisely what I most wish to avoid?" The question sounds rather startling, yet the answer is simple enough. Our ultimate object undoubtedly is a complete control of shading, but we cannot hope to overcome that difficulty until we have met the simpler one of equalizing tone. Similarly, we are hardly likely to succeed in playing a good *rubato* if we have not first learned the much easier task of keeping strict time. We make no mistake, then, in giving close attention to the first steps. We err only when we fail to follow them up by others of equal or greater importance, and Mr Bauer's criticism is peculiarly well directed, because as a matter of fact many students never even think of shading as a proper object of technical preparation, but continue to work solely for evenness of tone long after they have acquired it in excess and to the detriment of their playing. When a building has been finished, the unsightly scaffolding may advantageously be removed. We should seek in technic safe points of departure, not of fixture.

It is my chief desire in these articles to encourage the student to think out technical problems for himself, at least as far as his own experience and observation can carry him. Ultimately, every pupil's progress depends on his own knowledge, his own belief and feeling, and he cannot begin too soon to test things for himself, instead of relying blindly on the directions and explanations, however excellent, of his teachers.

Cardinal Points

In this first article I propose to consider a few simple matters of mechanism. My personal experiences with many hundreds of pupils have made me increasingly sure that the fundamental requisites for an efficient technic may be reduced to four cardinal points. They are:

1. Looseness of arm and wrist.
2. Firmness of the nailjoints.
3. Directness of action, especially of finger-action.
4. Proper position of the forearm (elbow and wrist).

I believe that practically all good teachers, quite irrespective of their individual methods, would agree with me that these points are desirable as a foundation. Let me explain why I regard them as of the first importance.

Relaxation

Relaxation of arm and wrist is absolutely essential to beauty of tone. Stiffness causes hardness in playing *forte*, and a dry, unsympathetic quality in soft passages. Moreover, stiffness impedes ease and speed and induces fatigue, and therefore stands condemned mechanically as well as musically.

It should be remembered that all movements are effected by the contraction of one set of muscles, say the flexors, and a corresponding relaxation of another set, say the extensors. It is only when the opposing sets of muscles are simultaneously contracted that a joint becomes rigid, the condition then resembling that of tetanus or lockjaw. It is this rigidity of elbow and wrist that all pianists strive to avoid, not the alternating contractions of muscle, without which all action would be impossible. Here I may register a passing objection to the word "devitalization" as often used: the state of the arm should be one of vital, sentient freedom, not that of a dead weight or a flabby mass. The living elasticity of the arm is eminently necessary for shock-absorption, if for nothing else.

Firm Nailjoints

The greatest initial difficulty of piano touch is probably the combination of relaxed arms and wrists with firm nailjoints. The difficulty has to be met squarely, for firm nailjoints are a necessary condition of a clear

ERNEST HUTCHESON.

and singing touch. The fingertips must be able to bear the weight of the entire arm. This weight should be *balanced* on the fingers exactly as the weight of the body is balanced on the feet in standing. In *legato* playing the weight of the arm is shifted from one finger to another, just as the weight of the body is shifted from one foot to the other in walking. Playing with infirm, yielding nailjoints is somewhat like walking with a weak ankle, and almost invariably gives rise to an insecure and sloppy technic. In this respect, at least, one may profitably compare the action of the piano itself with that of the arm. You will observe that the hammer-head is rigidly attached to its shank, while every other part of the action is loosely jointed. Can you imagine what would happen if the hammer-head were attached to a movable hinge? The analogy, I think, holds good, for the hammer transmits the impetus to the strings precisely as the fingertip transmits it to the key.

EDITOR'S NOTE.—*Mr. Ernest Hutcheson was born in Melbourne, Australia, July 29th, 1871; but he has so thoroughly identified himself with the musical life of this country that he may very properly be considered "one of us." He studied with the Rev. G. W. Torrance, Mus. Doc. (Dublin), and with Max Vogrich. At the age of fourteen he went to the Leipsic Conservatory, where he studied with Zwintscher, Reinecke, and Jadassohn, remaining there four years. He then went to Weimar, playing himself under Stavenhagen, the well-known pupil of Liszt. Although he began his concert appearances at the age of five, and toured all over Australia, his real debut took place in Berlin, in 1891. After successful appearances abroad, he came to America, and taught in Peabody Conservatory, Baltimore, and at the New York Summer Chautauqua. He then returned to Germany, where he remained for some years teaching and playing concert. At present he is residing in America.*

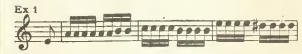
Directness of Action

The primary movement in all piano-playing is a lifting and dropping of arm, hand or finger. I do not, of course, intend to depreciate the importance of the many accessory movements employed; with them, however, I am not for the moment concerned. All action should first be adequate and then economical. The essential movements can hardly be made too simple, and the simplest way to lift and drop any object is to do it in a vertical line. In relation to this we may again recall the action of the instrument itself (keys, hammers, dampers). As regards the arm and hand, it is fairly easy and natural to find the right motion, but with the fingers, directness of action cannot usually be acquired without a considerable amount of drill.

The tendency of most students is to "wipe" the key with the finger (flexing it as it plays), and this involves a very great waste of effort and loss of energy. Suppose you experiment for yourself. Take a pencil with a rubber end, hold it fairly firmly in your fingers and play on the rubber, keeping the pencil constantly vertical to the keys. Your execution will naturally be limited, nevertheless you will be able to perform a *non-legato* scale almost as well and quickly as with any single finger. Now hold the pencil slantingly, as you would if writing with it, and try again, taking care that the rubber tip rises and falls in a vertical line. You will still get on moderately well. Finally slant the pencil as before, but draw it in toward a more vertical position by flexing the fingers as you play. You will probably see at once that this gives very poor results. You might drive conviction home by trying to play a fast trill, which obviously affords no time for waste of movement, with a "wiping" action.

Faulty as this method usually is, it is not impossible to use it to some advantage (a) in obtaining pizzicato effects; (b) in sliding from black to white keys, and (c) in quick repetition, *e. g.*—

Ex 1



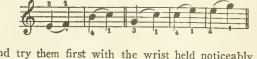
In such cases one must at least be careful not to let the nailjoint "break."

Forearm Position

So far we have been dealing with points which ought practically always to be observed. However else you may elect to play, you should try to keep the arms and wrists as loose, the nailjoints as firm, the essential actions as direct as possible. The last of my four cardinal points cannot claim any such universal observance, yet it is almost equally important.

Cramp your elbows in toward the body, and you almost kill your technic at one blow. Hold the wrist inward instead of outward in scales and arpeggios, and you make the crossings of thumb and hand difficult, if not impossible. To convince yourself of this, take the crossing-places of the scale and arpeggio—

Ex 2



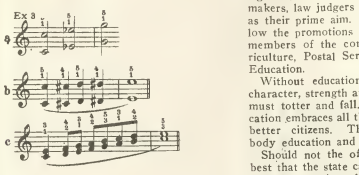
and try them first with the wrist held noticeably inward, then with the wrist well out, and you will need no teacher to indicate the best "method." Curiously enough, however, there is among piano students a singular perversity on this particular point. They persist in attempting scales with the wrist inward, or if they adopt the correct position in technical practice they unconsciously abandon it in actual performance, or, perhaps worst of all, they turn the wrist out only at the very moment of crossing—which involves four unnecessary changes of position in each octave and amply accounts for the usual jerkiness of the result.

MR. A. K. Virgil once told me that his first teacher made him practice with a Bible clutched firmly to his body under each arm. One would grieve to think that even this double hold on Truth availed him nothing but

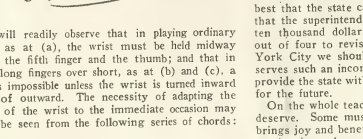
for the knowledge that he eventually found better uses both for Bibles and elbows.

Personally, I very much favor a slightly outward position of the wrist even in ordinary five-finger work where no crossings occur because the weak fingers, especially the fifth, are then supported by having the weight of the hand immediately behind them. In short, I would advocate as the best normal position one in which the arm, from elbow to knuckles, is held in a straight line, the hand and forearm not forming an angle. I cannot pretend, however, that every teacher would here agree with me or that this detail is of vital importance.

Of course, it would be a grave mistake to suppose that a position good for scales and arpeggios must necessarily be good for all purposes. Take the following examples:



You will readily observe that in playing ordinary octaves, as at (a), the wrist must be held midway between the fifth finger and the thumb; and that in passing long fingers over short, as at (b) and (c), a legato is impossible unless the wrist is turned inward instead of outward. The necessity of adapting the position of the wrist to the immediate occasion may further be seen from the following series of chords:



Further Points of Interest

When I say that I attach the highest importance to the four points of technic which we have been examining, I can well imagine the eager student bombarding me with questions. "But what about curved fingers? How far should the fingers be lifted? Should the wrist be held low? Should the hand be arched? What about the technic of the scale? Should the hand remain perfectly quiet during finger-action?" These are details which undoubtedly merit attention, so let us look into them a little.

Curved Fingers

If what I have already said about directness of action be recalled, it will be obvious that by holding the fingers so curved that the nailjoints are vertical the best position would be secured. But, of course, this position is not always possible, as, for instance, in widely spread chords and arpeggios, where we have to fall back on extended (though rarely quite straight) fingers with a vertical lift and drop of the fingertip. The ideal position is quite possible in diatonic passage-work and scales, and although it is by no means easy to acquire, nearly all teachers rightly recommend it. Watch the great pianists, and you will see that they almost invariably curve their fingers wherever it is possible and almost never extend them unnecessarily. You might take as instances four artists of such radically different "schools" as Paderewski, Hofmann, Godowsky and Bauer. *Prima facie* there must be some sense in curved fingers, if both in theory and practice they are so generally accepted. Yet it is not altogether easy to offer a convincing reason. I sometimes hear it said that beauty of tone, or speed, or accuracy, or clearness depends on curve. These are fallacies. In a later article I shall show the conditions of good tone; speed is, if anything, easier with extended fingers than otherwise; accuracy is dependent on correct placing ("preparation") of the fingers before they play; and clearness results from precision in lifting them after playing. Perhaps I can best explain the true reason as it appears to me by borrowing the form of a syllogism:

If one works habitually with the fingers extended it becomes very hard to curve them at will.

On the other hand, if one works habitually with the fingers curved there is never the slightest difficulty in extending them when desirable.

Therefore one masters both methods and best acquires control for all emergencies by working with the fingers curved.

To put it more popularly, one way is hard, the other perfectly easy, both necessary; therefore attack the

(This excellent article is to be continued in THE ETUDE *for April.)*

Justice for the Teacher

TEACHERS, rejoice. There never was a time in the world's history when education has been more highly regarded or more liberally rewarded than at this moment. Fortunately the teacher of music is sharing in this meed of prosperity and honor.

Consider the elemental functions of a State. First comes the regulation of society so that the rights of individuals may be safeguarded. Law makers, law judgers and law tenders recognize this as their prime aim. After that must naturally follow the promotions of the general interests of the members of the commonwealth. Commerce, Agriculture, Postal Service, Transit, but most of all Education.

Without education of the highest and noblest character, strength and efficiency the greatest states must totter and fall. In its manifold aspects education embraces all those things which tend to make better citizens. This demands brain education, body education and soul education.

Should not the officers of education receive the best that the state can give them? When we learn that the superintendent of a western school is paid ten thousand dollars a year for giving one week out of four to revising the school system of New York City we should not be surprised. Who deserves such an income more than the man who can provide the state with more efficient men and women for the future.

On the whole teachers are paid far less than they deserve. Some music teachers give a service that brings joy and benefit for a whole lifetime and they receive in exchange a mere pittance. The public sense of justice will surely right this, but it is hard to be patient. There seems to be a tendency upon the part of some to be astonished at the comparatively large fees which a few noted teachers receive. If Leschetizky took $20.00 an hour, please remember that he made Paderewskis, Zeislers, Goodsons, Hambourgs and Gabrilowitsches, who in turn have earned millions. Twenty dollars an hour! Pooh! There are lawyers and doctors by the hundreds in America who charge ten and twenty times as much and they often do not begin to have the comparative rank in their professions that Leschetizky had in his. Teachers, stand out for your rights. See that you are justly, abundantly paid. You are giving something that the world greatly needs badly and you should be rewarded liberally.

When we hear of a teacher who can train a singer to earn $500.00 a night, surely that teacher's services are worth $5.00 a half hour. Let us suppose that a student pays a teacher $2000.00 for a course of instruction and is thereby enabled to earn $2000.00 a year through giving lessons. $2000.00 is the interest on, at 5 per cent, an investment of $40 000.00. That is the only business-like way of reckoning the approximate worth of the music teacher's service to the individual. The business man who could invest $2000.00 and collect the interest on $40,000.00 would consider himself very lucky indeed.

There is another reason why teachers of music should be well paid. Teaching is extremely hard work. The conscientious music teacher often goes through more nerve strain in one lesson than many business men endure in a day. The teacher's value often depends upon a highly organized sense of right and wrong. Any teacher will recognize the inner meaning of this. This conception of right and wrong in the execution of the piece permeates the entire body. It extends to every nerve. The teacher is in fact the piece that is being taught. It exists in him inviolate. The pupil commences to play. Mistakes occur which the teacher identifies and with every mistake there is a jarring of the nervous system which the teacher must control and rectify. Even with pupils who play with reasonable security there is a constant anxiety, a constant watchfulness, a constant nerve tension. Of course, we are speaking here of real teachers. Those who have never felt this strain do not deserve the name—they are either too insincere to do their work properly or they have become callous through the wear and tear of too much teaching.

No one can reckon the compensation for what the conscientious music teacher gives out. THE ETUDE has been laboring for years to bring to the public mind the fact that the service that the music teacher renders is a vital and important service. The big broad men of to-day recognize this in fullest measure. The symposium which THE ETUDE presented last year giving the opinions of men like Andrew Carnegie, Richmond P. Hobson, Eldridge R. Johnson, Russell H. Conwell, David Starr Jordon, G. Stanley Hall and others was designed solely to provide teachers with material with which to impress parents and others with the significance of music in modern life.

Every teacher of music should feel a new enthusiasm in his work which comes with the public appreciation of the service he is rendering. He should also expect a material reward commensurate with his efficiency and industry.

Only Thirteen Keys!

By Ralph Kent Buckland

THERE are only thirteen major keys. Think of it, only thirteen! Yet doubtless more than fifty per cent of advanced (?) musicians—many of them teachers!—are unable to tell with the music under their noses in what key a piece is written without first thumbing over a sort of mental rosary. "And there a cross is hung" in ghastly truth!

It is a sad state of affairs indeed when one receives either a blank look for the simple question, "In what key is this written?" or starts going a mental puzzle system whose end is to discover the name of the key having the number of sharps or flats in view.

Yet there are *only* thirteen major keys, and very likely the ones to whom this question is put may have studied music for years! Would it not be better to memorize all of the major keys so well that they will be known absolutely on sight, and so well that when looking over the program of a recital, if the key in which a piece is written is mentioned, a full picture of the scale, arpeggio and chord possibilities lying within that key will instantly come to mind? After deciding in what key a piece is written according to its signature, a hasty examination of the harmony of the first measure or two should decide whether it is in a major key or its relative minor. If not, the final cadence will settle it.

As the name of a minor key can always be found by dropping down a minor third from the keynote of any major scale, by mentally picturing this drop the names of the minor keys, to those who have the major keys well in mind, are always easily at the tongue's end.

There is, of course, always the last note in the bass of a piece or movement which will decide finally in what key the music is written, but one cannot always look back. It is better to memorize the major signatures past the possibility of confusion, to learn to decide from the first couple of measures whether the harmony is major or minor, and, if minor, quickly to drop from the keynote of the major scale a minor third, calling the minor key by the name of that note.

In speaking of the major keys, that they are major is understood; but in speaking of the minor keys care must be taken to incorporate the word *minor* with the letter naming the key. One speaks of the key of A instantly the signature having three sharps comes to mind; but if one speaks of the key of A *minor*, one knows that the signature contains neither sharps nor flats.

difficulty. Incidentally you will be rewarded by finding your fingers less apt to "wipe" the keys. Beware, however, of cramping the fingers in *beyond* the vertical position of the nailjoint, as this would bring the nail itself into playing position.

What the Musician Must Do to Conserve Good Health

By DR. LEONARD KEENE HIRSHBERG, M.A., M.D.
(Johns Hopkins University)

"The devil was sick, the devil a monk would be,
The devil was well, the devil a monk was he."

VERY few people are interested in good health when they are well. Hardly anyone thinks of the winter overcoat he pawned at the beginning of the summer. "Why, doctor," says the everyday Orpheus or the average Eurydice with hypertrophied tonsils, "I never had anything like this before." This means that the mistral has thrumbed and chirped through life without any more realization that ill health was expected than a nightingale awaits the hunter's shot. Not until an ailment smites your hip and thigh are you convinced that the preparedness, which you and other fatalists and pacifists sneered at, would have saved your health from that which now affects it.

If a musician has the strength and vitality of a giant, it is an excellent thing. If, however, in his self-appraisement he tries to use it as a tyrant to himself or a Titan unto others, no sublime thing will happen but a serious collapse to his health may be looked for.

"Read, ye that run, the awful truth,
With which I charge my page!
A worm is in the bud of youth,
And at the root of age."

In the sweetest music, as in the prettiest bird, the eating canker of *emotional strain, nervous collapse,* and other maladies dwell. The musician who is not forewarmed, who does not put into practice the knowledge thus given, may crucify his soul, attenuate his anatomy, wither his performing muscles, and shrivel up his powers like dried apples.

When the Nerves Break Down

When the musician's "nerves break down," as most old doctors call these symptoms, it is not the nerves at all that are concerned. Indeed, physiological experiments will quickly disabuse your mind of the popular notion that the nerves are so many violin strings, mostly E's, tuned to concert and international pitch ready to snap at the slightest strain. On the contrary, the nerves are powerful cords of a fabric so tough that "all the king's horses and all the king's men" cannot tire out or wear them out. In laboratories of physiology it is a routine experiment nowadays to apply excessive stimulants and powerful electric shocks to these white cords of life, in an effort to exhaust them. It seems impossible to do so.

This, however, is no reason or justification for a musician or anyone else to think he or she can presume to perform, to practice, and to work to excess. Indeed, the symptoms called "a nervous breakdown" are an inevitable price to be paid for exuding too many of the voluptuous harmonies called "the golden tongues of angels."

What, then, is this "musical movement," which may come to the over-worked and over-ambitious artist? "Broken nerves," nervous exhaustion," "neurasthenia," "collapse of the nerves" are all names which signify a disturbance of a special group of glands, which have to do with the emotions. One set of emotions are affected when the phrase "his nerves broke down" is used; another set is concerned when you are told "his brain gave way."

Plainly, both of these expressions are founded upon a substantial change, brought on by too *constant, uninterrupted* and *severe* strain upon the structures which are brought into use naturally under moderate employment. To soar to the heights of Olympus is eminently proper for Orpheus or Apollo, Farrar or Schumann-Heink, but

"Ossa on Pelion thrice they strive to pile.
And upon Ossa leafy Olympus roll"

makes for disorganization and disruption of the thyroid gland, the adrenals, the liver, the stomach glands, the pituitary and other parts of the anatomy, which are called upon normally for only their accustomed output of juices and sugars.

Emotions, Fears and Hates that Poison the Body

When the vicissitudes, *griefs, "nerve" strain* and *excessive mental application,* not to speak of *worry* and *excitement, hate* and *anger*—like the toad "ugly and venomous"—sits upon the musician's anatomy, those self-same killjoys exasperate the thyroid, pituitary, adrenal, pancreas and other glands so that they exude a poisonous surcharge of their substances.

It is known by scientists that what is sometimes a helpful aid, a beneficial medicine, is in larger amounts a dangerous poison. Thus three drops of carbolic acid in lots of water is an excellent stomach sedative and digestive aid, yet fifteen drops or more is a menace to life and health. Similarly a few drops or particles of pancreatic, thyroid, adrenal or pituitary juices sent into the blood coöperate helpfully with the human fabric and maintains strength and vigor. Add but a mere trifle beyond the needs of his body and lo! the poor musician will be an irritable, exasperated, sickly, temperamental, self-poisoned nuisance to himself and his friends. *Vice versa,* this very emotional "nervous" condition invites or welcomes more and more of these glandular aids now turned venomous. The consequence is an overgrowth or enlargement of the corresponding gland or a shrinkage of the others.

The thyroid gland, usually unrecognized in its location under the Adam's apple, now becomes swollen on the right or left side. It is then called a goitre. Fortunately the thyroid is outside of the windpipe just under the skin, or it would, when thus enlarged, smother the throat of the individual.

The adrenal, or supra-renal glands, as the name indicates' (*supra,* above *renal* the kidneys), are inside the abdomen, behind the stomach and liver, beneath the diaphragm, and close to the tops of the kidneys. Like the other glands, they are pulpy and soft like the meat of a chestnut. They are really the sweetbreads you buy from the butcher. These glands as well as the others can be seen to swell and pour forth their active parts, in animals, such as rats and guinea-pigs, when they are made to see enemies such as cats and dogs. Their fear, worry, and strain at once shows how the different glands in the human body puff up and become poisonous.

Other glands excited by emotions are the pituitary gland, situated in a little saddle-shaped bone above and back of the nose, and suspended like a tiny pear from the under surface of the brain; the pancreas, which is banana-shaped in back of the stomach; the little parathyroids are on each side of the thyroid gland at the throat; the thymus gland, which is behind and above the breast bone; the spleen, which peeps out at this edge of the ribs on the left side beneath the diaphragm. The musician who persistently worries, fears, hates or undergoes any serious emotional strain is virtually calling upon these glandular "Lucrezia Borgias" in his own body to assist him in committing a very slow and disagreeable form of suicide.

Tonics that Do Not Tone

A musician runs naturally to the so-called "tonics." These alleged tuning-forks of the pharmacopœia and pharmacies are a delusion and a snare. Their manufacturers and purveyors have commerce, not music in their souls. They are fit only for strategems and spoils. Patent medicines, elixirs, malt whiskeys, tinctures, and other perunas are powerful sedatives and hypnotics, the very antithesis and contradictories of "tonics."

Wine-bibbing, beer-drinking, liquor-guzzling (once the bane of the musical profession, happily now on the wane) are all anæsthetics, sedatives, and soporifics, which are responsible for more "musical breakdowns" than overwork ever could be. Show me a musician who drinks "to drown his disappointments" and troubles, and nine chances in ten I will show you a man on the verge of a "nervous breakdown."

Alcohol may not be altogether responsible for the psychic disorders and insanities of Donizetti, Smetana, Wolf, Schumann, and others, but with an inherited stigma of dementia in a family the testimony of many hospitals for mental disorders bears witness to the precipitate action which beer and liquor drinking brings about. A skeleton in the family closet of a musician's emotional or mental ancestry may well moulder and crumble up, never to manifest its unwelcome presence, if that musician fails to arouse it by alcoholic indulgence.

When the Brain Breaks Down

When the brain gives way in a musician, many facts must be taken into account. He may "himself sink down, all dumb and shivering, and give no sign of life, save a muscle quivering," or it may resemble "a tiger's spring, deadly, and quick, and crushing." Whatever symptoms are nominated in the bond, the first cause must be guarded against by a search of the family history. If emotional or mental twists are discovered in the "sisters, the cousins, the uncles, or the aunts," or any great-grand relatives on either parent's side, such a hard or virtuoso should put in fewer hours of artistry and do much less work than his competitors.

Men are not born free and equal: musicians less so than their fellowmen, because they are better born, than made. Since this is true, it is too great a tax on the Muses to make each compete with the other in six hours' practice or performance a day; Clio may be able to do so, and Terpsichore "fall down" and succumb to illness.

Obviously, real "tonics" such as strychnine, quinine, and paprika, independent of any poisonous properties possessed by them, are even worse than sedative drugs and drinks for the "broken nerves" and mental collapse of the player. The excessively strained organs, the physiological bankruptcy which is about to occur is given the last straw if "tonics" are taken.

It is evident, therefore, that if the performer's equilibrium is to be held in sooth, if his healthful mentality is to be preserved, he must counteract all those influences which go towards any physiological disorganization. In fine, he must apply an intelligent stabilizer to his method of study, practice, and performance.

The Musician's Narrow Life

The musician lives too much of a bigoted, narrow, in-thinking, indoor, circumscribed existence. The very nearness of his eyes to the printed notes, the flexible keys, the swinging catgut, makes him see as through a looking-glass. One group of senses, and even a more restricted set of muscles, are strained and torn at the expense of all his other senses and muscle power. Breadth of view, adaptability, and agility are sacrificed to the perfection of his professional purpose.

Needless to say, when a piano-virtuoso, a trap-drummer, a viola player, or a bull fiddler employ without sufficient rest, relaxation, or recreation one complex set of muscles to the exclusion of all others, the so-called "trap-drummer's palsy," "piano-player's cramp," "bull fiddler's shoulders," or "violin performer's paralysis" may occur.

These ailments are due to torn tendons and greatly strained muscles used in the particular way these respective instruments are played. While these "occupation neuroses," as they are erroneously called, are fortunately not common, when they occur they are very troublesome and often call for a two years' rest of the affected limbs.

Long Practice Injurious

As usual, the prevention is sixteen times as easy as the cure. Many maladies cannot be cured, but almost all can be prevented: if piano players, as an

example, would practice oftener at short intervals, instead of two, four, or six hours consecutively. Periods of rest allow the "tetany" (or over-stretched muscles) to relax, rest-up, and recuperate. It is neglect of this simple, physiological fact which causes the piano-player's "paralysis." If a frog's leg before it is put in the frying pan is made to move continuously for a few minutes, without a moment's rest, it becomes "tetanic," that is, like lock-jaw. It will not relax, but remains over-toned and contracted. On the other hand, if it is not made to move too fast, too often, if it is given pauses and rests between, it will do almost anything called for and promptly relax enough to be ready for further exertion. The same thing takes place in the human muscles. Give them but half a chance; allow them a modicum of rest; never push them too hard or too speedily in practice and the spectre of piano-player's "cramp will never confront you.

Finally you will wish to know how you may best shun those ogres of the musician's thoughts: to wit, "brain fag," "brain collapse," and "nervous breakdown." An inkling of what must be done in the way of thirst, at least, has already been hinted. No temperamental, indoor worker, such as musicians, can "seek what they can devour." In other words, no Orpheus can eat a sacred bull, without the vigor and exertion entailed in its slaughter.

Some Remedies

The mighty men of muscle may eat sausages, radishes, cabbages, meats, saurkrouts and heavy viands galore. They need it. Strong muscular labor calls for meats, nuts, and strong food. Not so the wielder of the bow, the thrummer of the keys, the human nightingales and thrushes. A measurable amount of delicate fruits, tender meats once a day, milk, eggs, and boiled fish, raw oysters, and lots of water is proper fare for those who would conserve their health.

Seven hours' sleep or eight will establish the musician's recuperative powers upon a proper basis. Four hours' light exercise in the sunlight out-of-doors is one of the essentials to keep the emotions safely carburetted.

A cold wash, if not a cold shower before breakfast, a thorough and prompt toilet every day after breakfast for the intestines and stomach, and warm bath at night before bedtime, will do a great deal towards the prevention of any possible mental disorder.

There are two conditions common to musicians and others, which, if not taken at the flood, may lead on to physical disaster. These are loss of weight and a lack of encouragement to humor and laughter. In an extensive medical experience of some years it is noteworthy that musicians who are thin and underweight are the ones most prone to suffer with "nerves" and "brain" maladies. If they are then fattened like geese or pigs—a correct hospital method—the exaggerated egos quiet down, the feelings are not hurt so easily, they lose the pathological hyper-sensitiveness, and the "nervousness" and similar states disappear.

Here you have a broad highway for home treatment. Cream, milk, eggs, butter, meat fats, bacon, sweets, starches, and cereals with copious draughts of water inside and out, are the dictates for scientific treatment and first aids to the musician's debility. Then, with Swift, you will agree that the best doctors in the world are "Doctor Diet, Doctor Not-Too-Quiet, and Doctor Merryman."

But the human mind will not be permanently satisfied with merely such passive recreations. In the main the Anglo-Saxon race will not be content to be merely idlers—"inertiatics." They believe in the dictum "activity means longevity," and therefore demand recreations in which they can be active participants. Further, the irresistible force within the soul, which is ever pressing us on to the supreme good of the race, dictates that we shall not be merely lotus eaters, but must cultivate those things which are uplifting to the mind and emotions. Among those elevating agencies I unhesitatingly give a high place to chorus singing, for the following reasons: Man is a gregarious animal, with well-defined social, intellectual and moral instincts, which must be satisfied. All these conditions are met by choral societies, for in them we get (a) the assembly of large numbers of both sexes under the most favorable conditions; (b) the work and mental effort required, though not too exacting, are sufficient to create and sustain interest, while the nature of the task brings the singers into contact with the greatest thoughts of exalted minds expressed in the fittest words These are linked to harmonious strains, the whole combination tending to elevate and ennoble the executants.

Efficient Practice

Mae-Aileen Erb

Wherever there are piano students we must necessarily encounter various ways of practicing. There is the indifferent practice; the rebellious practice; and the superficial practice. Yet amid all these non-arriving methods is one—we find it occasionally—which stands out far above the others. It is the Efficient Practice. Efficient means "to produce or cause effects or results." This same efficient or result-producing practice enables the earnest scholars to forge ahead and tower above their equally talented fellow-students, who, alas, are doomed to mediocrity thro their enslavement to erratic and negligent habits.

Many pupils in learning a new piece or étude will commence at the beginning and play thro to the end without stopping. This process they repeat an endless number of times without seeming to attain the result the effort would warrant. When a piece is attempted before the technical part of it has been acquired.

A mistake, when made, leaves an impression on the brain. The measure in which the mistake occurred must be repeated a certain number of times before the false impression is eradicated. If the pupil does not stop and straighten out the difficulties as they appear it is more than likely that by the time the piece is finished and commenced once more the pupil will slide over the same places in the same careless fashion as he did the first time. By this method, in time, the easy parts of the piece will be learned, but those troublesome measures will ever stand out glaringly to mar the effect of the whole. The pupil tires of the sound of it, refuses to practice it any longer, and the result is the oft-heard remark of the parents: "Carl has ever so many pieces but can't play thro one creditably."

In studying a new composition the proper way, first of all, is to study it away from the piano. Note the clefs in which it is written and whether the left hand remains in the bass thro-out or is also played in the treble; notice the signature, the meter, and the kind of notes which are predominant. Count it thro several times until the relation of one note to the other is clearly established. Name the notes, paying special attention to the intricate chords. Learn the value of all the rests and remember to give them their full count when at the keyboard.

At the piano, play over the section assigned a few times very slowly, to ascertain the difficult measures. Then with your pencil—a *real* student will always have a pencil on the piano—mark those troublesome passages. Now the actual practice begins. Take the first place marked, and play it hands alone several times, then hands together, repeating it over and over until it can be played correctly three times *in succession*. Next, connect it with the measure preceding it and the one following it—play this portion over until it can be played smoothly, with no mistakes, three times successively. When this is accomplished, go to the next marked passage and repeat the process, and so on unto the conclusion of the assignment. Now, begin at the beginning, and play thro it slowly using the same scheme of repetition for the whole as you did for the part, namely, the perfect repetition thrice in succession, before being satisfied that it is learned. There is magic in three—try it, and you will be surprised at the ease and rapidity in which you can learn a new composition. It is like a game—you will become so interested in meeting and overcoming the difficulties that your clock will tick on unheeded, and you will feel inclined to accuse it of hurrying time.

Too Much Theory

By Loyal R. Blaine

If "a little learning is a dangerous thing," too much theory is a more dangerous thing. I believe I can firmly establish proof of this statement.

We have all heard of books with titles such as these, "How to Get Rich," "How to be Happy," etc. How to be theoretically rich and happy. Did any one ever become a millionaire through perusing one of these books? As a rule, such books are written by veritable paupers.

Theoretical books play a very important part in music study. They are indispensable in the intelligent study of the subject. Every teacher should have his library of books on all topics bearing directly on or related to music. Books dealing with art are like women—they are very fickle. They take us just so far and then leave us to shift for ourselves, and this is the test of the musician. The practical man will use his books only as stepping stones, while the other fellow will never get beyond his rules. In chemistry, physics, astronomy, books are paramount because every phase of these subjects can be put into black and white. But remember this! Music is, first of all, an art and the scientific side is always secondary.

First we will take up those books (and their name is legion) dealing with the subject of touch. In one book which I have read it would be absolutely impossible to go through the various steps which the author outlined in the act of striking a key. It was a collection of theoretical statements which could never be applied. The greatest teachers have the simplest rules. Leschetizky was, I believe, the best teacher of piano playing of all time, yet his wonderful results as a teacher were based on simple precepts.

All piano touch and position of hands can be reduced theoretically to these rules:

1. Hand, wrist and forearm on a level.
2. Upper or end finger joints forming a horizontal line.
3. Fingers *curved*.
4. All muscles of hand should feel loose in all kinds of touch, but not absolutely relaxed.
5. Fingers close to keys in legato or singing tone.
6. Fingers release key immediately after contact in staccato touch.
7. Loose wrist acting as a hinge in octave playing.
8. After once striking a key the tone cannot be altered.

There are, of course, variations, but they will not trouble the pupil, providing he has a good legato, staccato and octave touch. Other effects may be had by using the ear, and any one who does *not* use the ear intelligently will never get very far in music anyway.

Harmony is another branch which many people are prone to consider as something entirely separate from instrumental study, and, as a result, get very little benefit from it. I have seen pupils who claimed to have "finished" the subject, yet could not modulate from one key to another and were unable to transpose. They had merely memorized a collection of "dry as dust" rules. Life is so short and the road to success such a hard one that students cannot afford to waste time on theory that will never develop into anything but theory.

Difficult Pronunciations

(This series commenced alphabetically in the December issue.)

Dvořák, Antonin (*Dvor*-zhak) Bohemian composer, 1841-1904.

Faure, J. (Fohr) French composer and singer, 1830-1914.

Fauré, Gabriel (Fohr-*ay*) French composer, 1845.

Franchetti, A. (Frahn-*ket*-tee) Italian composer, 1850.

Franck, César Auguste (Frahnk) French composer, 1822-1890.

Franz, Robert (Frahnts) German composer, 1815-1892.

Gabrilowitch, Ossip (Ga-bril-*oh*-vitsch) Russian pianist, 1878.

Garcia (*Gar*-thee-a) family of singing teachers.

The Spirit and Technic of the Pianoforte Pedals

AN ANALYSIS

By LOUIS ARTHUR RUSSELL

The *Tone Character* of the pianoforte is, broadly speaking, twofold; 1st, percussive (abrupt, as a harp); 2nd, sustained (as an organ). When the key is struck by the player, the lever does two things: 1st, it trips the hammer which strikes the wire; 2nd, at the same instant it raises the damper which lies on the wire, thus allowing the wire to continue its vibrations as long as the damper is held off, until the tone vanishes and subsides, through the gradual cessation of vibration.

The damper is not tripped by a jack, as is the hammer, but by a delicate mechanism is pushed or lifted from the wire by the leverage of the key; and as long as the key is held down by the player, so long at the other end of the lever is the damper held up from the string; at the instant the key resumes its place, released by the player, the damper drops back to its resting place on the wire; consequently the release of a key at once cuts short the tone, while the key held down allows the key as long a duration of sound as its naturally evanescent character will allow. These dampers run all along the piano lyre, one covering each wire or group of unisons.

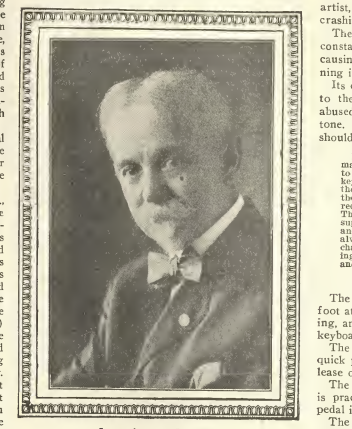
By another mechanism, the damper pedal (the pedal at the right under the pianoforte), if pressed by the foot, will raise all the dampers, thus allowing many or all of the wires to vibrate in sympathy with the single tone or chord struck by the player.

The percussive element in pianoforte playing (*i. e.*, the manner and effect of the hammer-blow on the string) is not for our present consideration. The subject of "sympathetic vibrations," "over-tones," etc., is also not a part of this analysis; but the student should know that the raising of the dampers by the pedals during the playing of a chord (say C E G) allows every octave and harmonic overtone of every C E and G in the pianoforte to vibrate, thus adding to the brilliancy and the volume of the chord. If, while the dampers are still up, another chord (say, C#, E#, G#) be struck, the vibrations of the first chord will be heard in discordant clash with the tones of the second chord and all of its sympathetic tones, the effect being practically as if the two chords were struck together. This is the effect we realize when the pedal is not judiciously used; and we therefore have the rule that "the pedal should not allow the dampers to remain open over a change of harmony, nor during a passage which is chromatic in its nature," as the open dampers in either case would allow the tones to so run into each other as to cause a discordant jumble.

The use of the entire damper mechanism through the pedal gives the player artistic control over a great range of tone "color" and power. The peculiar pianoforte tone, with its evanescent, mysterious character, which aside from the mere difference in power makes it so vastly superior in all ways (facility and expressional variety) to the harp, is largely due to the proper use of the pedal, without which the "singing tone" would be impracticable, except in flowing legato melodic figures. Through the use of the pedal we have that rich "breath" of the instrument, which "perfumes" chords and melodies, making for a connecting tone-substance of magical power between or surrounding detached tones or masses of tones or melodic passages.

A judicious use of the pedal makes of the pianoforte a twofold instrument, both in the control of the one player, in one capacity revealing the structure of the composition, marking its rhythmic throbs, its melodic voices, and its harmonic foundations; in the other it is a still small voice, hovering, singing, humming about the melodies and harmonies, echoing with evanescent tone the substantial form and voice of the composition. This second instrument, "at the foot of the player," adds to the pellucid flow of a melody, throws mystery and romantic enchantment over the harmonies, or makes the piano a voice of thunderings surrounding the living musical structure. The control of all of these great possibilities is one of the pianist's most delicate requirements, and analysis of the spirit and technic of the pedal, however deep and thorough in intent, must fall far short of fulness; for long experience, keen musical sensibilities, and complete musicianship must be the possession of the pianist who approaches a perfect control of the pedals of the pianoforte.

In the perfect modern grand piano there are three pedals: 1st (at the right hand of the lyre), the Tre Corde,[1] so-called "loud" pedal; 2nd (at the left), the Una Corda, commonly called the "soft" pedal; 3rd, the Sustaining Pedal (in modern grands), with which one or more dampers may be held above the strings without raising the entire damper set—a very useful



Louis Arthur Russell.

device for sustaining single bass tones or chords not possible to be kept in vibration by the key. (See Note[1].)

Note.—In square and upright pianos the left-hand pedal is but a soft pedal, having no effect on the hammers (that is, it does not alter their positions so as to strike less than the full number of strings). These "soft pedals" either press a muffler near the strings or reduce the force of the hammer's blow by diminishing its distance from the string. These are but imperfect substitutes for the una corda pedal.

The proper use of the pedal opens a broad range of tone variety, making the modern pianoforte a most comprehensive instrument, which may be made to sing, to hum, to mark rhythmic and percussion values in interpretation, with power ranging from a tinkling harp-sound to a crashing orchestral effect.

By the proper use of the pedal, combined with a control over artistic touch varieties, the pianist may play a melody with cantabile effect, accompanied by an endless variety of percussive figures, all of which may be sustained by a humming or organ-like harmonic foundation, these characteristics being produced at the same instant and in a variety impossible to express in words.

Through the pedal's sustaining quality we produce the artistic marcato effect, especially in repeated chords; the *legato* character of this touch being the result of pedal use, the *percussive* element coming through the harmonic "hum" as a mild staccato; the combined characteristic making the marcato (non-legato) quality of tone.

[1]Tre Corde is the term usually employed for the release of the soft pedal. Mr. Russell here applies the term to the so-called loud pedal.—The Editor of The Etude.]

The pedal is also an aid in artistic phrasing. The control over graded degrees of resonance, by a pedal crescendo and diminuendo, is a delicate effect requiring much thoughtful practice. Sotto voce and mysterious effects are greatly enhanced by a proper use of the pedal.

The Tre-Corde Pedal is not a device for the mere augmenting of volume or loudness of tone; nor is its purpose rhythmic. The use of this pedal is, first, tone-sustaining; 2nd, harmonic; 3rd, increase of volume (loud or soft); 4th, the enriching of the color of tone. These pedal effects are in command of the artist, from the lightest pianissimo to the greatest crashing fortissimo.

The abuse of the pedal is most apparent through its constant holding of the dampers off of the strings, causing different harmonics to sound together (running into one another).

Its constant use as a "loud pedal" is also an offence to the musical ear. In a general way the pedal is abused when the player depends upon it for singing tone. The "singing tone" in the delivery of a melody should be developed without dependence upon the pedal.

N. B.—There is a class of mind which requires mathematical system in all processes of action or reasoning: to such minds principles of touch definition that divide key action into quarters, halves, three-quarters, etc., of the length of note, make a strong appeal. Likewise in the development of pedal technic we find methods which reduce the pedal action to fractional divisions, etc. These processes of touch and pedal analysis have a superficial appeal to many, but they add unnecessary and cumbersome detail to the study of pianoforte; and always, if carried out to the letter, result in a mechanical non-elastic process angular and "heavy," leading to cold and hard interpretation, lacking in freedom and spontaneity.

The Technic of the Pedal

The vital points in pedal technic are quick action of foot at the ankle, close attention of ear and keen hearing, and the close relation of the hands and fingers at keyboard with the feet at the pedals.

The mechanical technic of the pedal relates to the quick pressure of the pedal and the equally quick release of the pressure.

The foot at the (damper) pedal (in interpretation) is practically constantly active, though of course the pedal is not constantly down.

The first practice of pedal technic should be directed to the proper position of the foot on the pedal, *i. e.*, the heel of the shoe on the floor, the toe and fore-end of sole on the pedal, the general size of the foot determining how far it should reach on the pedal-top face, always taking into account the freedom of action and power of leverage necessary; thus a small foot will use more of its length to reach the pedal top than will a larger foot, and the heel will be closer to the pedal, thus altering the leverage.

The foot should be placed far enough on the pedal to ensure its stability and control of action, and the heel as far back as is consistent, allowing the fullest possible leverage, and as much weight of the foot as possible upon the pedal.

The heel should never be raised from the floor, and there should be no pushing of the leg against the foot. No pressure should be on the heel, the impulse from the muscles of the leg being all centered at the fore-foot. The toe should rest free above the pedal for a blow but be always resting upon the surface of the pedal. All action should be at the ankle.

A proper use of the pedal requires great agility at the ankle. The toe (pressing the pedal with the heel as fulcrum) forms an agile lever which at times does very rapid and very dainty work, moving up and down as quickly as do the fingers, making the complete movement of release of pedal and immediate re-pressure as one chord is released by the hand and another—with change of harmony—is struck. Often these changes are very rapid, and the foot must follow as quickly as the chords are played.

The first exercises should be away from the piano. They consist of raising and dropping of the toe, the heel resting on the floor without motion; thus: toe in action u.=up, d.=down (drop to floor).

1. Count four—
down up
1 2 3 4
also count three—
d. u. | d. u. | d. u.
1 2 3 | 1 2 3 | 1 2 3
also count two—
d. u. | d. u. | d. u.
1 2 | 1 2 | 1 2 etc.

2. Pressure and release (as in hand culture). The toe rests on floor without rising; pr.=press; r.=release. Count four—
pr. r. pr. r. pr. r. pr. r.
1 2 3 4. 1 2 3 4 etc.

Practice these exercises with increased speed. Carry the same exercises to the instrument.

N. B. It must be remembered that though these exercises are in rhythmic form, the use of the pedal is not to be considered as "rhythmic"; the changes are due to *harmonic* conditions rather than *rhythmic*, and the foot should not mark the rhythm or the accent.

The pressure and release should be quick, except in advanced use of the pedal, where we gain a crescendo or diminuendo by the gradual raising or dropping of the dampers. This is not for beginners.

The preceding exercises are preparatory to a normal use of the pedal; they are especially for the training of the foot. (Passages calling for this "measured" use of the pedal may occur.) The more usual use of the pedal calls for an almost instantaneous release and re-pressure.

Pedal Effects—Legato

While in the normal use of the pedal the foot acts with the striking of the tone or chord, the action *in close connected harmonies* is with the release and instantaneously-followed re-pressure, *both* at the beginning of the new harmony; thus, the toe releases the pedal as the new harmony appears, and the pedal-legato is established by the immediate pressure. the movements so close thgether as to seem that both are at the beginning of the new harmony or phrase. This action covers any possible break in the sustained tone effect we seek through the use of the pedal.

Practice model: Count four; on the fourth count quickly raise the toe and re-press it as one impulse, the action being "up-down," thus: 1, 2, 3, up-down; 1, 2, 3, up-down; etc. This may be done with other counting groups, *i. e.* 1, 2, up-down, etc. The "up-down" being at the instant of the beginning of the count, the foot moving with the words "up-down" (speaking the two words together as quickly as possible, with accent on "down." The exercise may be practiced away from the pedal with pressure and release impulse, as in the early finger pressure exercises on pratice table. There must be no pressure on the heel. The exercise should be put into musical (practical) use at the piano as soon as the action is under control. Thus, take a succession of six-three chords through the major scale or of diminished 7th chords through the chromatic succession; or a diatonic scale, single tones or double; any of these forms as if written in whole notes. Count four to each chord or tone; at the beginning take the pedal on the first count; on the following "first count" say (and do it) "up-down;" thus—

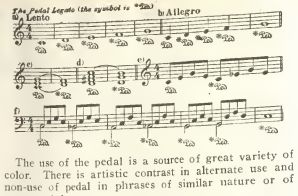
Down 2, 3, 4; up-down 2, 3, 4; up-down 2, 3, 4. etc.

The words "up-down" take the place of count "one." In all abrupt (non-connecting) taking of the pedal, the pressure at the toe will be at the instant of playing the tone or chord. (See Examples.)

N. B.—The Rubinsteins, in their elaborate experiments with the pedal, give a variety of uses fitted to certain passages, offered as examples. The Rubinstein examples are worthy of close attention of serious teachers, but with the student so elaborate a system of classification would prove cumbersome and is altogether unnecessary, especially as many of the examples represent finely drawn personal preferences, at times apart from fundamental principles, which but confuse the student. Also these examples in many cases establish no fundamental law. Many of the examples of special pedaling are of limited value beyond their use in the cases cited. The student must learn to know the normal artistic purposes of the pedal, and with the above brief study of the mechanical technic of its use he will soon master the fundamental laws of this item in interpretation.

Some Special Laws

The Legato Pedal Action (up-down or down-up) may be required on each of a succession of notes and chords, rapid or slow, giving but an instant of the fullness of tone possible through the open dampers. In scale and chromatic passages of considerable speed, single notes, doublcs or chords, the pedal may be used for the entire passage, especially with the upper part of the keyboard, or may be released and retaken during the passage, at suitable harmonic points established by the accompanying figure.



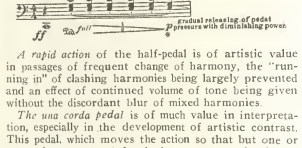
The use of the pedal is a source of great variety of color. There is artistic contrast in alternate use and non-use of pedal in phrases of similar nature or of contrasted force.

Orchestral effects are produced by the contrasted use of full pedal and half pedal, especially in the middle octaves of the piano.

In slow phrases, with changing harmonies, a change of pedal may be required from one note or chord to the next, while rapid melodic passages (chromatic or diatonic), above the middle of the keyboard, will often need no change of pedal other than those demanded by the harmonic figure of the accompaniment, provided there is a well-marked bass.

Passages, chords, etc., in the bass require the greatest care in the use of the pedal, that there be no mixing of harmonies.

The "half-pedal" directly after an accented tone with full pressure on down pedal, especially in reiterated similar chords, is very effective. The pedal is allowed to rise to half its stroke-distance on the secondary chords.



A rapid action of the half-pedal is of artistic value in passages of frequent change of harmony, the "running in" of clashing harmonies being largely prevented and an effect of continued volume of tone being given without the discordant blur of mixed harmonies.

The una corda pedal is of much value in interpretation, especially in the development of artistic contrast. This pedal, which moves the action so that but one or two strings are struck by the hammer, not only gives a lesser volume of tone, making it a "soft pedal," but its use gives an entirely different and characteristic quality of tone which adds to the variety of color produced by the piano, especially in the middle and upper section of the keyboard, with both full and half damper-pedal.

The damper-pedal has the same effect, relatively, upon this lighter one-string tone as upon full three-string (tre-corde) action.

The sustaining pedal (in the center of the pedal lyre), sustains the tone of one or more keys as if these keys were held down; the pedal holds the dampers up, thus sustaining pedal-basses after the hands have released the keys. This pedal is pressed down after the key is struck, its mechanism picking up and holding open such dampers only as the keys have raised. The other pedals are subject to normal use while the sustaining pedal is in use.

It must not be forgotten that most beautiful effects are possible on the pianoforte in brilliant passages, rapid doubles and chords without pedal.

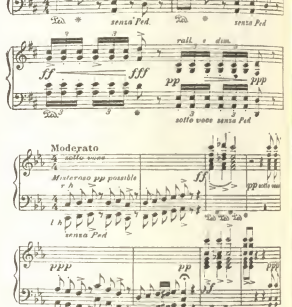
The rapid repeated pedal (half or full) may be developed to a quasi-crescendo effect, often effective in prolonged tone delivery, and in rapid chromatic runs, etc. This effect is delicate and not for the use of the novice.

Quick action is a first requirement in the study of the pedal; for, regardless of the duration of down-pedal (open dampers), the pressure of the pedal and its release must be prompt and complete. The crescendo and diminuendo, the half-pedal, and the tremolando are all for later development; the early use of the pedal includes the "detached" pedal, single note or passage, long and short, and the "legato" pedal (instantaneous release and re-pressure).

"Sotto Voce"

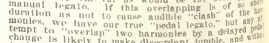
A quality of tone is frequently called for, especially in the romantic school; and again in vocal accompaniment, which is variously marked "sotto voce," "misterioso," etc. While "sotto voce" (under the voice or an under voice) might with some propriety be used in passages where a real leggiero is desired, yet the true "sotto voce" or "misterioso" touch has its own peculiar quality. There is poetic mystery in the evanishing quality of the delicate leggiero or marcato tone with pedal. On the other hand, a very artistic effect can be produced with the proper action of the hand and fingers, at close position, in either of these two touches *without* pedal. This method offers a beautiful expressional contrast, which may be carried into more forceful passages upon occasion. The effect of passages, more or less rapid, or of reiterated tones or chords played *piano*, or *pianissimo*, *without* pedal with sounding hand, is that of an echo—a voice in the distance—clear, decisive, but without the pedal hum. This touch is subtle, the effect still more subtle. The better effects in this quality of touch are in the middle of the keyboard and lower. In martial movements, the effect of distance, and therefore of mystery, is portrayed by this quality of touch with especial clearness.

N. B.—The short quasi or real staccato effect is only assured by the non-use of the damper pedal.

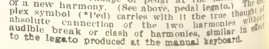


The "Delayed" Pedal Pressure (pedal pressure after the key stroke), is advised by some pedagogs and virtuosos; but it is of doubtful usefulness on detached notes. The study of this class of pedal action would better be delayed until the normal pedal uses are mastered.

The Delayed or Syncopated Pedal, now much advocated, is often improperly explained. While the majority of young players (who use or think they use a syncopated or delayed "change" of pedal) the effect is inartistic. The term "syncopation" cannot be properly used with reference to the pianoforte pedal, for its use in music has grown to mean a change of the place of accent within the measure or pulse. The meaning of the word syncope is "to cut;" and its original application in music was through the placing of a note directly on the bar which cut the note in two, the two being heard half in one measure and the other half in the next measure; thus:



That is, either (a) or (b) alters the accent which normally belongs at the beginning of the first pulse in the measure. This effect may be applied also to other pulses of the measure where two notes are given to inaccentual parts of the pulse, and the term syncopation is also applied thus



effects cannot be applied to pedal influences. Syncopation really is a matter of accent modification. Syncopated" pedal effects are but delayed change of pedal, holding the damper off for a time over a change of harmony, making an overlapping of harmonies. An exaggerated pedal effect is likely (or more or less) to be offensive to the ear as would be the overlapping of manual legato. If this overlapping is for short duration as not to cause audible "clash" of the harmonies, we have our true "pedal legato," but any attempt to "overlap" two harmonies by a delayed pedal change is likely to make discordant jumble, and wise teyds to develop a sluggish pedal use and effect.

These inarthsitic possibilities are all overcome by the *instantaneous change* of pedal at the initial moment of a new harmony. (See above, pedal legato.) The duplex symbol (*Ped) carries with it the true thought of absolute connection of the two harmonies without audible break or clash of harmonies, similar in effect to the legato produced at the manual keyboard.

Tolstoi Throws a Bomb Into Art and Music

The Arch-Iconoclast of Russia Severely Criticises Some Modern Musical and Artistic Conventions

In these days when public art galleries, opera houses and places of amusement are thronged with the so-called "common people," the iconoclastic words of Tolstoi, in his "What Is Art?", appear very strange. The very human appetite for food for the imagination, for entertainment, for anything to add color and brightness to a life that might otherwise be very somber, needs constant gratification. Opera, art, good books, the stage, and fine music have an educational and reconstructive value which the great Russian thinker, and (shall we say it?) "kicker," valued all too slightly.

Nevertheless, there is something very thought provoking in a good "kick." The jar stirs up our sleeping intellects, and, for this reason, Tolstoi's opinions are most interesting. He was particularly opposed to government subsidies for opera, and, in his day in Russia, he may have had good reason for his stand. Living as close to the common people as his noble birth would permit, he affected to share their privations and champion their rights. He imagined that opera was an enemy of the people through wasting money that should be spent in alleviating their real needs. To those of us who believe that opera is worth while Count Tolstoi's views seem not only short sighted, but often ridiculous.

"For the support of art in Russia (where, for the education of the people, only a hundredth part is spent of what would be required to give every one the opportunity of instruction) the government grants millions of roubles in subsidies to academies, conservatories, and theatres. In France, twenty million francs are assigned for art, and similar grants are made in Germany and England.

"In every large town enormous buildings are erected for museums, academies, conservatories, dramatic schools, and for performances and concerts. Hundreds of thousands of workmen—carpenters, masons, painters, joiners, paperhangers, tailors, hairdressers, jewelers, molders, type-setters—spend their whole lives in hard labor to satisfy the demands of art, so that hardly any other department of human activity, except the military, consumes so much energy as this."

Does This Art Stultify?

"Not only is enormous labor spent on this activity, but in it, as in war, the very lives of men are sacrificed. Hundreds of thousands of people devote their lives from childhood to learning to twirl their legs rapidly (dancers), or to touch notes and strings very rapidly (musicians), or to draw with paint and represent what they see (artists), or to turn every phrase inside out and find a rhyme to every word. And these people, often very kind and clever, and capable of all sorts of useful labor, grow savage over their specialized and stupefying occupations, and become one-sided and self-complacent specialists, dull to all the serious phenomena of life, and skillful only at rapidly twisting their legs, their tongues, or their fingers.

"But even this stunting of human life is not the worst. I remember being once at the rehearsal of one of the most ordinary of the new operas which are produced at all the opera houses of Europe and America.

"I arrived when the first act had already commenced. To reach the auditorium I had to pass through the stage entrance. By dark entrances and passages, I was led through the vaults of an enormous building, past immense machines for changing the scenery and for illuminating; and there in the gloom and dust I saw workmen busily engaged. One of these men, pale, haggard, in a dirty blouse, with dirty, work-worn hands and cramped fingers, evidently tired and out of humor, went past me, angrily scolding another man. Ascending by a dark stair, I came out on the boards behind the scenes. Amid various poles and rings and scattered scenery, decorations and curtains, stood and moved dozens, if not hundreds, of painted and dressed-up men, in costumes fitting tight to their thighs and calves, and also women, as usual, as nearly nude as might be. These were all singers, or members of the chorus, or ballet-dancers, awaiting their turns. My guide led me across the stage and, by means of a bridge of boards across the orchestra (in which perhaps a hundred musicians of all kinds, from kettledrum to flute and harp, were seated), to the dark pit-stalls."

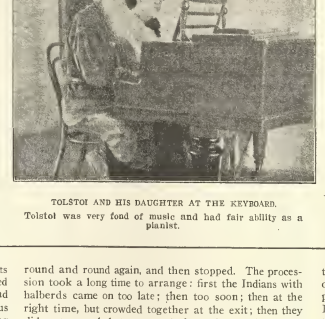
The Tyrannical Director

"On an elevation, between two lamps with reflectors, and in an arm-chair placed before a music-stand, sat the director of the musical part, *bâton* in hand, managing the orchestra and singers, and, in general, the production of the whole opera.

"The performance had already commenced, and on the stage a procession of Indians who had brought home a bride was being presented. Besides men and women in costume, two other men in ordinary clothes bustled and ran about on the stage; one was the director of the dramatic part, and the other, who stepped about in soft shoes and ran from place to place with unusual agility, was the dancing-master, whose salary per month exceeded what ten laborers earn in a year."

"Home I Bring the Bride"

"These three directors arranged the singing, the orchestra, and the procession. The procession, as usual, was enacted by couples, with tinfoil halberds on their shoulders. They all came from one place, and walked



TOLSTOI AND HIS DAUGHTER AT THE KEYBOARD.
Tolstoi was very fond of music and had fair ability as a pianist.

round and round again, and then stopped. The procession took a long time to arrange: first the Indians with halberds came on too late; then too soon; then at the right time, but crowded together at the exit; then they did not crowd, but arranged themselves badly at the sides of the stage; and each time the whole performance was stopped and recommenced from the beginning. The procession was introduced by a recitative, delivered by a man dressed up like some variety of Turk, who, opening his mouth in a curious way, sang, 'Home I bring the bri—i—de.' He sings and waves his arm (which is of course bare) from under his mantle. The procession commences, but here the French horn, in the accompaniment of the recitative, does something wrong; and the director, with a shudder as if some catastrophe had occurred, raps with his stick on the stand. All is stopped, and the director, turning to the orchestra, attacks the French horn, scolding him in the rudest terms, as cabmen abuse each other, for taking the wrong note. And again the whole thing recommences. The Indians with their halberds again come on treading softly in their extraordinary boots; again the singer sings, 'Home I bring the bri—i—de.' But here the pairs get too close together. More raps with the stick, more scolding, and a recommencement. Again, 'Home I bring the bri—i—de,' again the same gesticulation with the bare arm from under the mantle, and again the couples, treading softly with halberds on their shoulders, some with sad and serious faces, some talking and smiling, arrange themselves in a circle and begin to sing. All seems to be going well, but again the stick raps, and the director, in a distressed and angry voice, begins to scold the men and women of the chorus. It appears that when singing they had omitted to raise their hands from time to time in sign of animation. 'Are you all dead, or what? Cows that you are! Are you corpses, that you can't move?' Again they recommence, 'Home I bring the bri—i—de,' and again, with screwed faces, the chorus-women sing, first one and then another of them raising their hands. But two chorus-girls speak to each other, again a more vehement rapping with the stick. 'Have you come here to talk? Can't you gossip at home? You there in red breeches, come nearer. Look toward me! Recommence!' Again, 'Home I bring the bri—i—de.' And so it goes on for one, two, three hours.

"The whole of such a rehearsal lasts six hours on end. Raps with the stick, repetitions, placings, corrections of the singers, of the orchestra, of the procession, of the dancers, all seasoned with angry scolding. I heard the words, 'asses,' 'fools,' 'idiots,' 'swine,' addressed to the musicians and singers at least forty times in the course of one hour. And the unhappy individual to whom the abuse is addressed—flautist, horn-blower, or singer—physically and mentally demoralized, does not reply, and does what is demanded of him.

"That there never were, or could be, such Indians, and that they were not only unlike Indians, but that what they were doing was unlike anything on earth except other operas, was beyond all manner of doubt; that people do not converse in such a way as recitative, and do not place themselves at fixed distances, in a quartet, waving their arms to express their emotions; that nowhere, except in theaters, do people walk about in such a manner, in pairs, with tinfoil halberds and in slippers; that no one ever gets angry in such a way, or laughs in such a way, or cries in such a way; and that no one on earth can be moved by such performances; all this is beyond the possibility of doubt."

Is This a Useless Tax?

"For the production of every ballet, circus, opera, operetta, exhibition, picture, concert, or printed book, the intense and unwilling labor of thousands and thousands of people is needed at what is often harmful and humiliating work. It were well if artists made all they require for themselves, but, as it is, they all need the help of workmen, not only to produce art, but also for their own usually luxurious maintenance. And, one way or other, they get it; either through payments from rich people, or through subsidies given by government (in Russia, for instance, in grants of millions of roubles to theaters, conservatories, and academies). This money is collected from the people, some of whom have to sell their only cow to pay the tax, and who never get those æsthetic pleasures which art gives."

Some Facts About Russian Church Music

THE first Russian choir of note was organized in the tenth century. Half the singers were Slavs and half Bulgarians.

Russian church music is sung *a cappella*, organs not being permitted in the churches.

Russia has numerous private choirs and singing societies which are greatly admired for their excellence.

Russian music for the church is inclined to be severe like the Russian icons, but there is much that is exceedingly delightful in it.

Learning the Key Signatures

PUPILS learn to name the sharps and flats in order with little trouble when given the following suggestion: First sharp is first black key in group of three; second sharp first in group of two; third sharp next in group of three, etc. In naming flats, reverse. naming, *last* in three group, etc., and proceed downward. I have never had this to fail as a help, and the pupil is independent of the keyboard.—W. A. S.

Some Obstacles in the Way of Standardization

By Clara A. Korn

THE word "Standardization" floats in the musical atmosphere to that extent that every one is absorbing it and reiterating it—also berating it in some quarters. The question is, what do we mean by it, and, if taken in its literal sense, can it be achieved?

Musicians have never agreed on standards, and are not doing so now. On the one hand, we find a prominent and prosperous music school teaching the piano in a purely physical way. Many very learned instructors cannot reconcile themselves to the fact that thumping on a table has anything in common with real music, yet this system is established all over the world and enjoys popular and artistic favor. Other teachers—and a tremendous majority at that—condemn the habit of students who "play by ear." And yet there are uncountable professors and pedagogs who deliver lectures on ear training, aural development and the like. And so each has his pet idea. One favors the cultivation of technic to the exclusion of everything else; another pronounces sight reading as the most essential requisite; still another insists that memorizing is the chief attribute required in a performance even though the student spend a whole lifetime in mastering just one piece. There are too many points of view to admit of any logical standardization that would not be unjust to somebody.

This discussion reminds me of an incident that took place at a boarding house where an intelligent set of men and women were at dinner. An American and an Englishman were having a heated argument on baseball and cricket, each claiming emphatically that his own nation's national game was superior. An elderly man interrupted them by remarking, "Neither base ball nor cricket is nearly so difficult as croquet," and a morose bachelor at the foot of the table growled, "There's science in marbles, too, for that matter." There followed a general laugh, and some young ladies giggled. But it is all true—absolutely true. Every man musician was a boy once, and the chances are that he indulged in marbles, with more or less effort and prowess. Some of us who were tomboys, instead of boys, did likewise, and found the game hard enough.

To return to standardization. The most obstinate in this regard are the theorists, and a compromise seems impossible. One scoffs at the "circle harmonist," whereas this name professes it the only proper way. The English allow intervals to accumulate into the twenties, whereas we Americans find sevenths, ninths, suspensions, etc., totally adequate for all harmonic purposes. The exponents of the Richter method would, for instance, diagnose the chord C, F, G, as an unresolved suspension on the third of the triad; another theorist calls this an "inharmonic chord" and lets it go at that, deeming it entirely legitimate in its uncertain state. But the most flagrant contradiction is that found in two well-established treatises on Analysis and Form, viz.—Cornell's translation of Ludwig Bussler's *Musikalische Formenlehre*, in which we are told that the two divisions of a "Phrase" are called "Sections;" Goodrich, in his exhaustive work, *Complete Musical Analysis*, is very decisive in his assertion that the two sub-divisions of a "Section" are termed "Phrases." Who is right—either, neither, or both?

I suppose it makes no real difference what name we give to anything, like unto the much-quoted little verse concocted by the sentimental authoress, nom-de-plumed "The Duchess," who thus appeals in her novel, *Phyllis*:

> *"Call me Daphne, call me Chloris,*
> *Call me Lalage, or call me Doris;*
> *Only only call me thine."*

And here again we arrive at the futility of attempting to dub anything by its "right" name. A public school teacher who had charge of the very lowest primary grade, was fond of relating a story illustrating the obtuseness of extremely young pupils. She was explaining fractions, and in order to impress them lucidly upon the infantile mind, displayed an apple In dulcet accents she wheedled, "You all see this nice, red-cheeked apple." The children nodded their heads vigorously. Oh, yes, they all saw the nice, red-cheeked apple. The teacher cut the apple, and, holding aloft the two equal pieces, elucidated, "Here I have cut this apple into two parts that are exactly alike. Each part is called one-half."

She went to the blackboard, wrote down ½, and explained that that represented each of the parts of the apple, styled "one-half." After reiterating her statements an apparently sufficient number of times, she felt sure that her youthful disciples had grasped the issue, and, in order to be entirely on the safe side, called upon one of the most wide-awake pupils to demonstrate. "Now, Johnny, here are these two equal pieces of the apple. Suppose I were to give you one of them, and you were to eat it, what part of the apple would you have eaten?"

"The *soft* part," was Johnny's surprising reply.

Now, then, are we older heads not similar to these young ones—prone to follow the individual trend of our own thoughts, uninfluenced and unswerved by other minds, except in just the slight degree that we find convenient and comfortable? Therefore, what are we going to do about standardization? How shall we effect it? And what man or body of men shall make the ultimate decision? Is there any one in all the world who is immaculately authoritative?

Early French, Italian and German Composers

Of Interest to Present-day Pianists

By Daniel Gregory Mason

Early French Clavier Composers

ASIDE from a premature school of composers for the harpsichord, which sprang up in England in the time of Queen Elizabeth (the end of the sixteenth century), and which later culminated in the work of that solitary genius, Henry Purcell (1658-1695), the earliest successful application of the principles we have been studying, and of the skill gained by the development of violin music which went on in the seventeenth century, was made in France. De Chambonnières, court clavier-player to Louis XIV, was the pioneer, but the master of the school was François Couperin (1668-1733), called "le Grand." His pieces are animated, gay, or stately dances: courantes, allemandes, minuets, gavottes, sarabandes, and the like, mingled with more elaborate types like the gigue, in which the polyphonic texture is apparent, and the rondo, in which a "refrain" constantly recurs after various couplets—all bound together, as Bie happily phrases it, "into one bouquet, which he offers to his lady friends, often with a polite dedication appended, under the general title of 'ordre'" (suite). A striking feature of his style, aimed at overcoming the weak melodic relief of the harpsichord, is the profusion of ornaments (*agréments* or *manieren*) of all kinds, through which the melody peers, it has been said, "like a high frizzed beauty hidden by a richly-wrought lace veil." Couperin had a characteristic French tendency to make his music tell stories rather than embody moods, and is fond of picturesque titles, such as *The Hen, The Harvesters*, and the like.

The Italian School

The warmer southern temperament of Italy so naturally expressed itself in lyric melody, either for voices or for the singing bowed instruments rather than in elegantly formal pieces for the clavier, that the only prominent Italian clavier-virtuoso is Domenico Scarlatti (1683-1757). Virtuoso he emphatically is; "he played," says Parry, "upon his audience as much as he did on his harpsichord;" and "the incisiveness of his rhythms, . . . his wild, whirling, rapid passages, his rattling shakes, his leaps from end to end of the keyboard, all indicate a preternaturally vivacious temperament." The love of dexterity for its own sake thus came into the music of keyboard instruments at an early period, and has always remained a part of its tradition.

It is, however, to the more reflective and simply emotional Teutonic temperament that we owe the finest musical achievement of this, as of some later periods. While the French tended toward the dramatic and the superficially elegant, and the Italians toward the sensuously pleasing, the Germans approached art with a subjective earnestness which is precisely the quality music is best fitted to express. The difference is seen in so comparatively trivial a matter as choice of instrument: the Germans, from Bach to Mozart, preferred the slighter but more intimate and expressive clavichord to the harpsichord, more showy and brilliant. It is seen in their tendency to retain the thoughtful polyphonic element in texture, even while adapting it to keyboard realization (as in Bach's fugues). It is seen in their constant effort to broaden the schemes of design used, resulting, in the work of C. P. E. Bach and his followers, in the development of the sonata form. Above all, is it shown in the type of melody they instinctively adopted, coherent, sober, and charged with deep feeling.

In Johann Sebastian Bach (1685-1750) we see a great genius who, at the very moment he is bringing the polyphonic method of writing, as shown in his organ fugues, his cantatas, his B minor Mass, to full fruition, is able in lighter moments to adopt a style diametrically opposed to it, the light, secular, homophonic style of his French and English Suites, his partitas, some of the preludes in the *Well-Tempered Clavichord* and other clavier works. In his suites, as to a slighter degree in Handel's (1685-1759), we find the infusion of a greater seriousness and a deeper expression, in short of *more music*, into the brief and simple binary and ternary dance forms used by Couperin, together with other movements of a more elaborate cast. His concertos and sonatas show a reaching out at times toward the sonata-form which was to follow, usually coupled with a thoughtful Andante and a merry finale, often in rondo-form. In the wonderful collection of preludes and fugues called the *Well-Tempered Clavichord*, generations have found their musical bible—a work which stands alone with Beethoven's Sonatas as supreme expression of the musical aspiration of the race.

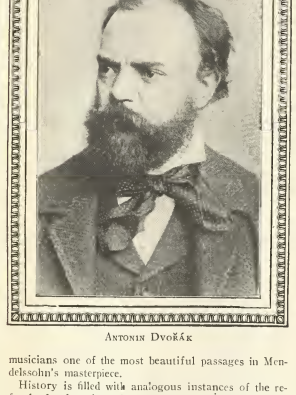
Carl Philip Emanuel Bach (1714-1788), belonging to a later generation, wisely realized that it was his business not to imitate his father's methods, but to investigate the possibilities of a more homophonic and light style which were opening up. With him clavier style becomes more idiomatic, the single melody reënforced by "graces" and supported by chords, arpeggios, or similar figures, taking usually the place of his father's more intricate texture. Above all, he outlines clearly for the first time the sonata-form, consisting (1) of an exposition of two themes in contrasting keys (though with him the second theme still remains rudimentary), (2) of their development, and (3) of their restatement or recapitulation in the same key. This form, sometimes extended by an introduction and coda, dominated musical art throughout the nineteenth century.

C. P. E. Bach, though blamed by the critics of his day for his "light, unscholarly style," opened up by it the path later cleared by Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791). In the work of these masters we find the classical sonata at the highest stage it was destined to reach before it was transformed by Beethoven. It consists usually of four movements. The first, in sonata-form, with a first theme of marked rhythmic character, and a second theme more songlike and appealing, often with Mozart almost Italian in its grace, is broadly developed in their concertos with orchestra, more concisely in their solo sonatas. A slow movement of tranquil, often somewhat antiquated, charm follows in simple sectional design. A stately minuet or perversely humorous scherzo provides a lighter mood and a merry finale, usually a rondo, concludes. As regards style, Haydn is notable for a homely humor and good cheer, Mozart for delicacy and aristocratic grace. To the latter, melody was so transcendently important that on the whole he is less successful in his clavier works than in those for more sustaining instruments—voices or orchestra. His sonatas especially bear evidence of having been composed in some haste, and are not free from routine formalisms, especially in the stereotyped accompaniments for the left hand known as the Alberti bass. His melodies, however, are never devoid of charm, and his playing set that charm always in the most favorable light. It was noted especially for its clearness, euphony and ease; he deprecated mere speed, and advised his sister not to take too much pains with the passages in thirds and sixths in Clementi's sonatas, "so as not to spoil her quiet and steady hand, and thus to lose her natural lightness, suppleness and flowing velocity." Mozart's piano music (for from 1771 he used the piano as well as the clavichord) thus brings to its highest point the courtly grace, the charm, the fine taste, which was the special quality of this art in the eighteenth century. With Beethoven began a new era.

The Etude Master Study Page

A GROUP OF MODERN MASTERS

WHEN Mendelssohn's *Elijah* was first produced in Birmingham, England, in 1846, the musicians and singers when they first tried the famous chorus *Thanks be to God* refused to believe that Mendelssohn had intended the discords occasioned by the unexpected introduction of seconds in the vocal parts. They insisted that it was a mistake and, if they had had their own way would have stricken out what now seems to many



ANTONIN DVOŘÁK

musicians one of the most beautiful passages in Mendelssohn's masterpiece.

History is filled with analogous instances of the refusal of cultured people to accept the unaccustomed in art. Indeed, it is often the refined man, the cultivated man, the educated man, who will hold longest to his conventions. The masses are often in advance of the so-called intellectual classes, in that they have few conventions. They accept such unique but very natural musical rhapsodies as Stravinsky's *Fire Bird* and Moussorgsky's *Boris Godounoff*, while the trained musician often speculates upon whether it complies with the conventions that make for what he conceives as art. It is therefore very necessary for the musician, in judging a new and unusual art work, to divorce himself from his previous art principles and lend a thoroughly sympathetic ear to the new speaker. Perhaps he has a great and new message: Beethoven, Wagner, and Liszt had, even though they were ridiculed when they first brought it to the world. This group includes men with many strikingly new ideas and methods. It is highly necessary that the art worker of to-day become familiar with their productions.

Antonin Dvořák

Antonin Dvořák (pronounced Dvor-zhak), while an innovator in many, many ways, was not to be classed as an iconoclast. He was born September 8, 1841, at Mühlhausen (sometimes given in Bohemian as Nelahozeves), Bohemia. His father was a fairly successful butcher and dreamed of the time when Antonin would become his successor. The elder Dvořák also kept a tiny inn where the boy heard the traveling musicians play the national tunes of his native land.

The local school-master taught him to sing and to play the violin. His talent was so pronounced that he was called upon to play in school and sing in church. When he was twelve, he was sent to another town under the care of his uncle. There he studied piano, organ, and theory with the local organist, A. Lichmann. When he was fourteen, Dvořák—who up to that time had spoken only Bohemian—was sent to Kamnitz to study German. There organist Hancke taught him for a year. He began to show some indications of ability as a composer, and his father was finally persuaded to consent to having his son turn from steaks and cutlets to sonatas and symphonies.

Accordingly, in October, 1857, he went to Prague to study at the Organ School for Church Music. His father's means were so slender that the boy was forced to earn his own living by playing viola in one of the local cafés. Later he became a member of the orchestra of the National Theatre. Progress was slow in a land with so very many talented musicians. Nothing but genius could rise to the top. This Dvořák did, and became the greatest composer of his race. Smetana was the conductor of the National Theatre and helped his young landsman immensely.

Dvořák was so poor during these days that he barely had money enough to buy the music he needed. One of his dreams was of the day when he should own a piano. Fortunately good friends assisted him now and then, and he went on writing and gaining in facility every day. When he was twenty-five he had completed a string quintet, two symphonies, a grand opera, and several songs. The opera did not come up to his standards and he promptly burnt it up.

By dint of playing and teaching he managed to eke out a meagre living; but it was not until 1873, when he was appointed organist of St Adalbert's church, that he was comfortable enough in his means to feel that he might get married. After the production of his opera—*The King and the Collier*—Dvořák received a small pension from the state, which gave him more leisure for composition. In 1878 he produced his *Slavic Dances* which became very popular in Germany.

In 1884 Dvořák was called to England to conduct his *Stabat Mater*, and the next year he brought out his cantata *The Spectre's Bride* at the Birmingham Festival. In 1891 he received the honorary degree of Mus. Doc. at Cambridge University. In 1892 he was called to America as the director of the National Conservatory, in New York City. He remained in this country for three years. Among his American pupils are Harry Rowe Shelley, Harvey Worthington Loomis, Harry T. Burleigh, Harry Patterson Hopkins, and William Arms Fisher. Returning to Prague, he became the head of the National Conservatory. He died May 1, 1904.

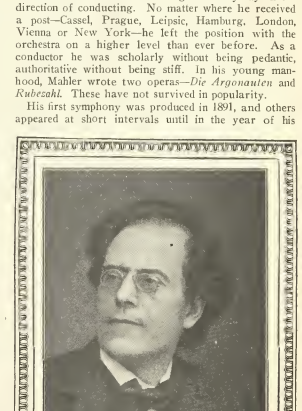
His works are rich in imagination, filled with a kind of wild fervor, and at all times show his long intimacy with the orchestra. One of the most loved symphonies of recent times is the Dvořák *New World Symphony*, which embodies ideas culled from a more or less close study of Negro musical themes. Dvořák's *Humoresque*, which for many years went unrecognized, leapt into immense favor through the effective playing of Fritz Kreisler.

Gustav Mahler

Gustav Mahler remained in America from 1907 until the year of his death (1911), and during that time his genius was recognized by but a comparatively few people. In 1916 his *Choral Symphony* was produced in Philadelphia under the direction of Leopold Stokowski and the Philadelphia Orchestra many times to crowded houses. In a short time his name was in nearly every paper in the United States. Only a few years previous, in the same auditorium, Mahler conducted the New York Philharmonic Orchestra to what might almost be termed empty benches. Such is fame. Like Smetana and Dvořák, Mahler was born in Bohemia. His parents were Jewish merchants. His natal town was Kalischt, and the date of his birth July 7, 1860. His first music lessons received at the age of six cost one penny a piece.

He was excellently educated at the Gymnasium at Prague and at the Vienna University. In 1877 he entered the Vienna Conservatory, and had among his masters Anton Bruckner. His great ability lay in the direction of conducting. No matter where he received a post—Cassel, Prague, Leipsic, Hamburg, London, Vienna or New York—he left the position with the orchestra on a higher level than ever before. As a conductor he was scholarly without being pedantic, authoritative without being stiff. In his young manhood, Mahler wrote two operas—*Die Argonauten* and *Kulczahl*. These have not survived in popularity.

His first symphony was produced in 1891, and others appeared at short intervals until in the year of his



GUSTAV MAHLER.

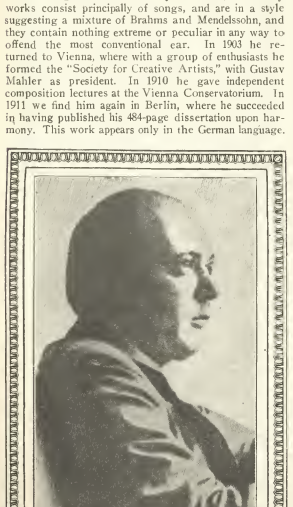
death he had produced a series of notable works, including his famous *Eighth Symphony*—The Symphony of a Thousand." This was first given in 1910 in Munich, and immediately made a deep impression. Mahler's cantata *Das Klagende Lied* is also one of his most noteworthy works. Mahler was a man of what might be called terrific energy, and he exhausted himself in his work. Mahler came to America in 1907 as a conductor for the Metropolitan Opera in New York. In 1909 he became conductor of the New York Philharmonic Orchestra. He returned to Europe and died May 18, 1911.

Friedrich Smetana

Smetana's position is unique. He was the first Bohemian composer of note. He was born March 2, 1824, at Leitomischl. His teachers were Proseh, at Prague, and Liszt. He first became known as a pianist and was a successful teacher in Prague. In 1856 he moved to Sweden, where he became director of the Philharmonic Society at Gothenburg. In 1866 he became director of the National Theatre in Prague, and in that year his delightful opera—*Die Verkaufte Braut*—was given with immense success. He wrote six other operas but none became as successful as *The Bartered Bride*. Deafness compelled him to resign his position at the opera house in 1874. It did not however deter him from continuing his work in composition. Of his symphonic poems, his *Mein Vaterland* is probably most worthy of notice. His string quartet in E minor—*Aus meinem Leben* is very popular with chamber music organizations. In his closing years Smetana was afflicted with insanity, and died in an asylum May 12, 1884.

Arnold Schoenberg

The leading anarchist in modern musical history is unquestionably Arnold Schoenberg. There are those who would have us believe that he is a fanatic or a maniac rather than a thinking man working out a new style of musical art. Arnold Schoenberg was born September 13, 1874, in Vienna. He was a pupil of Zemlinsky, although he boasts of being mainly self-taught in music. For a time he aspired to be a painter and an artist. In 1901 he moved to Berlin, to act as conductor of the "Buntes Theatre," a liberal movement in the German drama headed by the poet Wolzogen and others. For a time he was the harmony teacher in the noted Stern Conservatory in Berlin. His early works consist principally of songs, and are in a style suggesting a mixture of Brahms and Mendelssohn, and they contain nothing extreme or peculiar in any way to offend the most conventional ear. In 1903 he returned to Vienna, where with a group of enthusiasts he formed the "Society for Creative Artists," with Gustav Mahler as president. In 1910 he gave independent composition lectures at the Vienna Conservatorium. In 1911 we find him again in Berlin, where he succeeded in having published his 48-page dissertation upon harmony. This work appears only in the German language.



Arnold Schoenberg.

Max Reger.

Comparatively few of Schoenberg's manuscripts have been printed, but what has been published is so radical as to excite curiosity at once, and bring the composer an astonishing amount of publicity in a very few years. His first songs (Opus 1, 2, 3, 6) and his first string quartettes—Opus 7 and Opus 4—are so normal that they indicate that Schoenberg was perfectly capable of going on and writing in a manner which even the most scholastic critic would admit to be excellent if not eventful. They have been compared with the works of Mahler and Bruckner. His second stage of development included such works as the *Gurrelieder* (ponderous works for solo, orchestra and chorus); *Pelleas and Melisande*, a somewhat extenuated symphonic poem; a string quartette in F sharp minor. In 1908 he commenced to manifest his iconoclastic tendencies in a manner which invited wide attention. His Three Pianoforte Pieces, Opus 11, were declared unplayable, a meaningless bouncing over the piano keys, while some found a peculiar beauty in his oddities.

His subsequent works have done away with all the old conceptions of tonality, form, consonance or set ideas. It is music which evidently is designed to record the wild musical thoughts which might come from the mind during a fugitive dream. Discords, odd rhythms, concords, and meaningless jumbles of sound all follow without any apparent law or reason. Nevertheless Schoenberg has many admirers who declare this to be the only natural music. His famous quartet, in which he introduced in chamber music many of the tricks which solo players alone had employed, was played with great success in America by leading string quartets.

Max Reger

Max Reger was born at Brand in the Oberpfalz (Germany), March 19, 1873. His birthplace is only a short distance from that of Gluck. His father was the music teacher in a nearby preparatory school. Bach was a kind of household god, and the boy was taught to play his works upon the piano and upon the harmonium. The boy was saturated during his youth with Brahms, Beethoven, Liszt and Wagner. His father desired him to become a teacher, but Reger after an eventful visit to Bayreuth—where he heard *Parsifal* and *Meistersinger*—determined to become a musician. He therefore became the pupil of the learned Dr. Hugo Riemann.

His first opus was a *Sonata* in D major for violin and piano. Strangely enough it was published in London rather than in Germany. In 1896 he was obliged to serve one year in the army. In 1901 he moved to Munich, and while his works were dubiously received by the critics, he made much progress in introducing them. He was amazingly prolific, and produced work after work with astonishing industry.

Unlike the other German composers, Reger gave little attention to the orchestra until he had produced his nineteen opus. Songs, piano pieces, organ pieces, violin pieces made up the bulk of his work. All of his productions were of serious importance and demanded close study. It is probably for this reason that he failed to enjoy that popularity which has been so generously bestowed on his contemporary, Richard Strauss. Strauss, notwithstanding his intellectual and technical capacity for writing works of gigantic scope and difficulty, has nevertheless the ability to hit the popular fancy. Reger's style is very complex—yet he allows himself more liberties than does Strauss. Many critics feel that his organ music is greater than that of any German composer since the time of Bach.

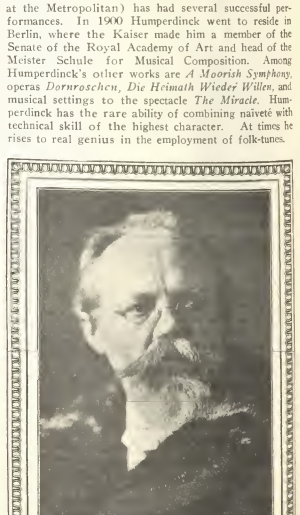
Reger spent some of his time as a teacher of theory at the Munich Royal Academy, the Conservatory at Wiesbaden, and finally became the professor of music at the Leipsic University. He wrote an excellent work upon harmony and upon style. His *Symphony, Josefslieder, Orchestra Serenade*, and his concertos are rarely heard, but are greatly admired by many musicians. Reger died in 1916.

Engelbert Humperdinck

Blessed be Engelbert Humperdinck for producing a work that makes the wisest and soberest of us children again. *Hänsel und Gretel*, the prettiest of all fairy operas, is now such a popular part of the operatic repertoire that it is regularly performed in all cities where opera is a part of the artistic life.

Humperdinck was born at Siegburg, Germany, September 1, 1854. He had the customary thorough German school training up to the gymnasium. Then he entered the Cologne Conservatory, then under the direction of Ferdinand Hiller. Later, in Munich, he studied with Lachner, and with Rheinberger at the Royal Music School. Winning the Mendelssohn prize in 1879, he went to Italy for further study. There fortune favored him: he met Richard Wagner in Naples. Wagner recognized the talent of the young composer and took him to Bayreuth to assist in the production of *Parsifal*. Next year, however, Humperdinck won the Meyerbeer prize in Berlin, and wisely spent more time in traveling in Italy, France and Spain, becoming acquainted with different habits and different ways of living of the people of Latin countries.

For two years he was the professor of theory at the Conservatory at Barcelona. Returning to Germany, he became a professor at the Hoch Conservatorium in Frankfort-am-Main, the teacher of harmony at Stockhausen's Vocal School, and a critic upon the *Frankfurter Zeitung*. After producing some successful choral and orchestral works, he brought out his *Hänsel und Gretel* in 1895, in Weimar. Since then he has produced no work which has attained anything like the popularity of his masterpiece, although his *Koenigskinder* (written in 1896 and revived later in New York at the Metropolitan) has had several successful performances. In 1900 Humperdinck went to reside in Berlin, where the Kaiser made him a member of the Senate of the Royal Academy of Art and head of the Meister Schule for Musical Composition. Among Humperdinck's other works are *A Moorish Symphony*, operas *Dornroschen, Die Heimath Wieder Willen*, and musical settings to the spectacle *The Miracle*. Humperdinck has the rare ability of combining naiveté with technical skill of the highest character. At times he rises to real genius in the employment of folk-tunes.



Engelbert Humperdinck.

The Composer

A Powerful and Fascinating Romance of Modern Musical Life

By the distinguished writers

AGNES and EGERTON CASTLE

Authors of "The Pride of Jennico", "The Bath Comedy", etc.

"The Composer" commenced in THE ETUDE of last October

Synopsis

Sir John Holdfast, rich, handsome and twenty-four, is a headstrong, adorable young man who has made himself immensely popular in London society. At a garden party given by Lady Warborough he meets Sarolta Vaneck, a protégée of the hostess. Sarolta possesses a glorious voice which has been trained for lyric singing by Sir Arthur Pringle. Her début takes place at the home of Mrs. James Morton in Carlton House Terrace. Socially the event is a great success. Royalty is present and Sarolta is enthusiastically received. Among the guests is Mme. Costanza, the eminent Parisian teacher of many famous prime donne. She convinces Sarolta that she should leave her patroness, Lady Warborough, and her teacher, Sir Arthur Pringle, and go to Paris to study with her. Mrs. Mosenthal, Sarolta's aunt by marriage, assents to this plan. Meanwhile Sir John Holdfast has fallen head over heels in love with Sarolta. His titled cousins suspect this and are horrified at the idea of his marrying a singer. Sarolta leaves for Paris to study with Mme. Costanza. Sir John, not to be deterred by the social conventions and snobbery of his relatives, runs post chaise to Paris in search of the studio of the famous French singing teacher. There Mme. Costanza receives him frigidly and advises him to the contrary. Nothing daunted, Sir John seeks out the residence of Sarolta and calls upon her there. Sarolta is unmoved by Sir John's pleas and proposals. Sarolta has been selected by the great composer Lothnar as a candidate for the role of "Iphigenia" in the Master's forthcoming opera. Accordingly she is taken to Potsdam, the music centre made famous by the Lothnar Masterpieces. There she meets the famous tenor Reinhardt and his fair little wife. At Frankhelm she is under the severe chaperonage of Frau Hegemann. Active preparations for the Master's opera now under way at his castle and at the opera house. Sir John, meanwhile, lets his aunt into the secret of his attachment for Sarolta. The débutante takes place, creating a profound sensation. Sir John attends, and after it makes bold to send Sarolta flowers, with an invitation to attend a tea he is giving at the Schöne Aussicht. Sarolta leaves town for a brief rest. In the interim Lothnar's wife dies. Sarolta is summoned back to sing the "Thoas" in Lothnar's "Hippolytus." Now at last Lothnar's love for her is made plain, and "her heart springs into an ecstasy of realization."

CHAPTER XVII

"I HEARD the winding of the horn for you this morning," said Sarolta, abruptly greeting the tenor, when they met at the midday-meal the next day.

"Yes, Fräulein Sarolta. I went, and, as I was telling the wife, I bring back news. The Master has gone—to Berlin!"

Sarolta bent her head over the sorrel and parsley soup to hide her face. Gone, without a word!

"*Ach, ja.* The Kaiser has summoned him." Friedhelm paused impressively. "It seems His Majesty has a wish that 'Iphigenia' should be given in Berlin early in the year, for the royal visits."

"*Ach*, Friedel!" Frau Bertha exclaimed. This was indeed news; the color deepened on her plump cheeks.

"Yes, Bertha," said her husband, genially answering the wistful glance: "Thou shalt accompany us. A box shalt thou have, to invite thy relations into. And pretty thou shalt make thyself. What? *Leberwurst* today! *Prachtvoll!*"

He paused to help himself from the savory dish—your number of the house is served first in Germany.

"And so Dr. Lothnar is gone?"

Sarolta's voice sounded strange to her own ears, and she felt her hostess's eyes bent upon her with that unfriendly scrutiny which had come into them of late. Friedhelm began to laugh.

"I found him—just think—ready to indite a telegram of refusal! *Ach*, you should have seen him! 'I,' he growled, 'to come at their beck and call! . . . I, to offer them mother of my soul's children to stone!' My blood ran cold, I assure thee, *Herzchen*. I saw him on the point of committing the mistake of his life. 'Well,' I said, 'refuse—refuse if you will. The Berliners will say you're afraid.' 'Afraid, I?' " Again laughter shook the giant at the reminiscence. "The very hair on his head rose—he faced me like a lion incensed. Then of a sudden he cried: 'I will go! I will tell the Emperor: "Iphigenia" I will not give in Berlin, but if you want work of mine, "Hippolytus" you shall have, "Hippolytus!" ' he roared at me —"Hippolytus," that was hissed and mocked and damned—ten years ago. He can take it or leave it, but—but—?' there came into his eyes that light—you know, fräulein." Instinctively, the artist had turned to the fellow-artist. " 'Take it he will,' he said then: 'I will triumph where I was rejected.' And so to Berlin he has gone; and those two great ones will meet to-morrow!"

Frau Bertha's lip trembled like that of a disappointed child.

"Such an attitude to the Emperor! His Majesty will never tolerate such independence."

"Will Dr. Lothnar be back for the 'Prometheus'?" asked Sarolta after a long silence.

"Not probable, fräulein, unless he fails to arrange things in Berlin—and that's not likely, my Bertha, I assure you; he will have many preparations to make. Our Webel will conduct on Thursday. The wife and you must have good seats—I will see to that."

Reinhardt Falls Mortally Ill

The Thursday of the "Prometheus" was a day of storm and wind, and Reinhardt returned from a long morning at the theatre, wet through. He was in high spirits, scoffed at his wife's remonstrance, ate an enormous meal to last him till his late supper, and fell heavily asleep in his armchair over a cigar.

"Friedhelm is flushed," said Frau Bertha to Sarolta.

The two sat together in the overheated *salon*; the rain was streaming against the panes, and even the air-loving Sarolta could not venture out. She had promised, moreover, to help her hostess with the mending of Prometheus's tunic, which was unexpectedly discovered to be torn.

"What weather!" proceeded the wife. "What a career! And my Friedhelm excites himself so much over his work."

A long sneeze echoed through the half-opened door of the dining-room. For the fourth time Frau Reinhardt left her sewing to creep across the polished boards and look in upon her sleeping lord.

"He is certainly flushed"—she repeated when she returned.

"How shall you?" thought Sarolta wearily. "How could an artist hamper himself with such a wife?" Her own thoughts were far away, wondering how it went with him yonder in Berlin—and if he thought of her; wondering why he had not sent her a line, a word. Was she so little to him, after all? Was he so much afraid of gossip?

Suddenly she found that her companion was waiting for an answer to some question.

"I beg your pardon," she stammered, drearily looking up from her mechanical stitching.

"*Aber*, Fräulein Sarolta," cried the other acidly, "any one so absent-minded these last days I have never seen. Three times I have asked your opinion. Have you noticed which my Friedhelm seems to prefer as *hors-d'œuvre*—the raw ham or the apple and herring salad? I have prepared a Hamburg steak for his supper, and to that I must have a *Schweck Stück*. My Friedel returns ever so tired and so hungry!"

But though there was herring salad and Hamburg steak for supper that night, Prometheus was unable to do justice to either. He was heavy and unlike himself, thought Sarolta, though unutterably good-tempered. Finally, in answer to his wife's questions, delivered with almost irate anxiety, he confessed that he had a headache.

"Thou didst catch a chill this morning. . . . I knew it!" she cried tragically. "Thou wast naturally perspiring at rehearsal, and didst come forth into the wet. *Ach*, did I not bid thee take thy rain-coat?"

"It was not raining when I left. It was not that. But to-night, nay. It is true, on the stage I was cold. They left some windows open—and—thou knowest it is a heavy part."

Frau Bertha, in what Sarolta could not help thinking irritating and disproportionate solicitude, urged a cold packing, at which Friedhelm shivered; then a steam bath, upon which he vowed he was burning hot, and in proof of it extended his hand. The wife had a fresh explosion as she felt it. She seemed unaccountably angry, Sarolta thought.

"Fever—thou hast fever!" she exclaimed accusingly.

He laughed at her, heartily enough to dismay such suspicions.

"I only want bed, my little wife."

He consented, however, to consume tea.

In the dawn Sarolta was awakened by her hostess's appearance at her bedside.

"Fräulein Sarolta, rouse yourself, for God's sake!" Through sleep-dazed and startled dreams the girl stared, not sure if this were not also a dream. "My Friedhelm is so ill—oh, so ill! I must have the doctor. Yet I cannot leave him. I do not know which way to turn —Rosa is so stupid."

Sarolta sat up. This was no dream. The plump, bustling, self-satisfied Bertha was trembling, and seemed quite unaware of the tears that were coursing down her cheeks.

"I will go" cried the girl promptly. Don't be frightened—of course it's only influenza."

"*Ach*, he is so ill!" moaned Bertha. It was the poor woman's very composure as she explained the address and the shortest road to the doctor that most impressed upon her listener the urgency of the moment. But, as soon as she felt herself understood, she broke down again.

"*Ach*, if we had not been exiled here!" she sobbed. "No telephone . . . such a distance! . . . If I lose my Friedel——"

She rushed away upon these words.

"If I lose my Friedel" The thought pursued Sarolta as she dressed with a haste that almost defeated its own end. Surely it was not possible that such a catastrophe could threaten! Only yesterday he had entered upon them in splendor of health; had laughed and eaten and slept with all his Viking zest. It was nonsense, of course—only Frau Bertha's inborn fussiness.

Yet as Sarolta ran down the creaking wooden stairs and out into the misty garden, where daylight was still but a lividness on the face of night, a sense of immense tragedy had already taken possession of her soul.

Although every medical authority of note in Frankhelm assembled in the wooden house by degrees that day, to fight for Friedhelm Reinhardt's life, from the very beginning it was a losing battle.

To mind the little Ulrich in the nttle nursery, while a distracted Rosa ran between kitchen and sick-room, was all that Sarolta could do. With the artist's horror of pain and painful emotions, she was glad enough not to be wanted below. She sat the long hours through, listening to the hurried feet that went in and out, to and fro, on stairs and passages; to the sound of the motors that crunched upon the road. And ever and anon the cry of a voice, dreadfully hoarse, would reach her and set her shuddering. The tenor was delirious, and now would sing, in unrecognizable notes, some stave that had flowed in such golden purity from his lips only a few hours ago; now, declaring that the horn was calling him, would strive to rise from his bed in such fever strength that it was as much as Wehel and the doctors could do to hold him down.

The little Ulrich, not yet two years old, was a heavy, healthy child, to whom Sarolta had never felt herself in the least drawn. His contented stolidity, however, made her task very easy. He would sit on her lap or play with his toys, as she wished. She had nothing to distract her mind from its anxiety. And all the while her heart was sick within her. She had not realized before how much Friedhelm, great artist and simple, kindly hearted man, had become endeared to her! Never had she had from him anything but pleasant looks and words and helpful deeds. It came upon her now that life without his genial presence would be a cold place; yes, even to her who carried such fire in her heart.

"He would always have been my friend," she told herself forlornly, "always . . . whatever happened—" and then caught herself up on that last thought with a stab of pain. What could happen? Even if she lost her friend, was she not safe—she that had such a lover, such a betrothed?

Sarolta Waits for Her Beloved

And all through the long day she kept listening for one step on the stairs. Not a motor, not a droschke drew up to the garden gate that did not bring her to the window with a leaping hope. . . . Of course they had sent for him! Surely he would soon be here! And into her own selfish longing there grew a new terror—Friedhelm would die unless Lothnar were here soon! Unreasoned as the thought was, it obsessed her; she was certain of it—the presence of Lothnar alone could save his friend. Lothnar's strength only would have the power to wrest him from Death.

When Ulrichen had decliey taken his supper and as docilely laid himself to sleep in the little white cot, Sarolta crept down the stairs. The house had grown very still; the carriage and the two cars had gone away, and she knew that Webel also had left, for she had heard his voice in the garden. She was driven by the desire to when the Master might be expected; but she did not dare knock at that closed door, and so she sat on the lowest step of the staircase waiting. She wished that it were not all so silent; she could hear the distant voice of the torrent—so silent it was! Presently a bell rang shrilly from the sick-room, and with unusual promptitude Rosa pounded up the stairs, carrying a large block of ice in a basin. Frau Bertha came out as the heavy footsteps reached the landing. Impulsively Sarolta sprang forward; but the question died half-spoken on her lips as the other turned her face toward her. It was swollen and glazed with tears beyond recognition. But Frau Bertha was not crying now; she looked at Sarolta with a dreadful blank stare, snatched the ice from Rosa, and went back into the room.

Before the door was closed again, Sarolta caught a glimpse of the doctor she had herself fetched that morning; he was sitting at the foot of the bed, with his hands folded.

Heavily she crept back to the attic, carrying the omen of that motionless figure in her heart; he was sitting with his hands folded—he could do no more. And Reinhardt lay so still.

She made no hitempt to go to bed, but sat in the nursery armchair, feeding the stove from time to time, that its company might not fall her.

About midnight there was once again a stir echoing through the wooden house. It was no advent from without—the commotion came from within. Once she heard the doc-

tor's voice crying an order on the landing. The running of feet and the opening and closing of doors went on for a little while, and then the silence fell again. There, just as Sarolta's palpitating heart was settling into some kind of quietness, Rosa's tired slouching tread resounded on the creaking stairs, stumbling with haste.

"Fräulein, fräulein!" she gasped, bursting into the nursery, "the herr is dying, and the mistress says"—she struggled for breath—"the mistress says you are to bring the little one—at once—at once"

Sarolta heard the girl sob aloud, as she tramped down the stairs again.

At once! At once! There was no time for her to pause upon the terror and the sorrow of it; to listen to the shrinking coward instinct that would bid her fly and hide. She caught the sleeping child from his bed, wrapped him in the eiderdown, and, staggering under his weight, carried him out of the room. As the light of the landing struck upon his face, he opened his eyes and pulled a lip of distress; but he was a good child, and the cry was no more than a whimper. It brought Frau Bertha out upon them instantly. Much as she had snatched the basin from Rosa's hand she now snatched her child. Not knowing what else to do, Sarolta followed her into the room.

She need not have dreaded the sight of the sick man. Reinhardt lay all his great length in a wonderful placidity. His bearded head was low on the pillows, and, in the shaded light there seemed little change about his grand features. Only one hand outstretched upon the coverlet was twined with the lamp rays, and Sarolta saw that it was already the color of death, and that it was never a moment still, but plucked and plucked as if at invisible blades of grass. And the doctor sat where he had sat before—with his hands folded.

She stood just inside the door; she heard the child's whimper, louder raised, and Reinhardt's voice—his own voice once more, only very far away.

"The poor little one! . . . Lay him close that I may kiss him, Bertha."

Frau Bertha moved in a tense silence.

"Is that Sarolta?"—the far-away voice spoke again.

The Death Scene

Sarolta came to the bedside; but he did not seem to know that she was close to him, and spoke straight before him.

"*Ach*, Sarolta, *wir haben wir zusammen gesungen*—I shall never sing Illpolytus now."

The wife turned with a fierce movement from the father and held the child that had laid the child. She fell on her knees, and caught the plucking hand.

"*Ach*, Friedhelm, Friedhelm . . . hast thou nothing to say to me—to me, thy wife?"

With all his failing senses he tried to respond to that cry. The light of life deep, undeviating love of his whole manhood shone upon his face. He made an effort to turn in the bed toward her.

"*Mein armes, gutes Weibchen!*"

The words were more breathed than spoken, and then that very breath seemed to stop. Sarolta caught her own to listen; she saw the doctor lift his head from his chair, and then fall back with a single gesture of helplessness.

A low moan from Frau Bertha intensified the awful waiting. Then, all at once, the giant figure raised itself sitting in the bed. Staring with widely opened eyes at that point of the room where Sarolta had first appeared as she entered, the dying man flung out his hand toward it.

"Sarolta," he cried in a loud, warning voice, "*Mitte Dich* . . . have a care!"

The doctor sprang forward, but it was Frau Bertha who caught her husband in her arms as he fell back. But even as she did so, she flung one look full at Sarolta—a look of hatred. It was across a dead man.

"God's will!" said the doctor. His voice broke; he had been Friedhelm's close friend.

Sarolta fell on her knees, and hid her face against the chair nearest to her. She had seen death before; but not like this. The good Uncle Rosenthal had slipped away as a child may fall into sleep, and none could have told the moment of the passage. But to die with words of delirium on his lips, in that sudden leap of strength—it seemed unnatural, cruel, terrible, like a death by violence! Her soul was filled with a sick terror: why should he have called to her? and why had Frau Bertha that look in her eyes?

She knew of no sin in her own heart, and yet had a sense of guilt. She could not reason; she could not pray—scarcely think: only a black dread was upon her. She heard Frau Bertha's voice, quite calm:

"*Bitte, lieber Freund*, it is only my hand that must touch him. I will close his eyes."

Sarolta shuddered. Reinhardt's eyes that had always looked so joyously and kindly upon life!

Steps upon the stairs without!—Steps and a voice she knew.

The Master Arrives

"The Master is here!" said Webel, entering; a thrill of hopeful excitement in his usually level tones.

"*It is too late.*"

Sarolta never knew if anyone had really said the words aloud, or if it were only the utterance of her own grief; but she knew that the conductor's voice trailed off with a groan, and that, as he stood blocking the doorway, some one thrust him aside.

Then, while the great silence of Death held them all, Lothnar's presence filled the room.

The girl had no thought now but for him. She saw him stand, his rough travel cloak flung open, his rugged face set as if granite-hewn; only his eyes moved from Reinhardt's still face to the faces of those about the bed—the widow's, the doctor's, her own. In spirit she flung out her arms to him with an impulse of tenderness that had never yet come over her love; but his glance swept over her as if he knew her not and fixed itself again on the dead man. Then he brushed his forehead and the one who would sweep away a foolish dream. He took a step forward:

"Friedel!"

The name fell with infinite gentleness. Frau Bertha suddenly sobbed.

"*Ach, verehrter Freund . . .*" began the doctor hoarsely. But both fell silent. Lothnar was blind and deaf to all but one thing.

"Friedel," he called again, this time with a voice that shook the room. It had an awful ring of anger in its pain. The child woke and cried loudly; and Frau Bertha caught it up, her loosened tears falling like rain.

Lothnar took one of those livid hands that still lay as the last gesture had outflung them. Held by the horrible spell, the others saw him clutch and press. A moment he stood as if unable to believe that no answering pressure was to come. Then his frenzied fingers closed round the dead man's wrist.

"What is this?" His voice was so hoarse that it sounded like something torn.

Frau Bertha, hushing the child against her breast, replied:

"He is dead; leave him in pence!"

"Dead! That is a lie—idiots and fools you all are! Dead! No one shall understand. How can he be dead? Friedel, thou art not dead—"

Lothnar dragged down the bedclothes that lay across the dead man's mighty chest; then gave a loud and dreadful cry of laughing triumph: "He is warm, I tell you. No, no, friend of mine, thy heart could not turn cold so easily. What are you all about? You, doctor—you, wife—bring me brandy; I will make him drink. See, I lift him up in my arms. He is smiling. Did I not tell you so—Friedel . . . my own breath I will pour into thy lungs. Canst a sick man faint? . . . Brandy, you fools!"

The torn voice rose and fell in agonized indence. Even while with one hand Lothnar passionately gestured for the restorative, with the other he clasped the inert weight against his breast. Then he knew he was beat, seeking the lips silent for evermore.

With an ejaculation: "This must not be!" Dr. Baumann rushed forward. But Webel arrested him:

"*Lassteben lassen!* Let him storm himself out . . ." said he. He was quite unconscious of the tears that were rolling down into his beard.

No one had his mouth touched that of the dead man than Lothnar relinquished his grasp and fell on his knees as if stricken; his face pressed into the bedclothes, his hands clasped above his head.

Frau Bertha had checked her sobs. She laid her child back upon her bed and with deliberate movements rearranged her husband's head on the pillow, smoothed the disordered clothes about him, folded the stiffening arms; next she drew the sheet over his face. Upon that face an unearthly serenity was settling ever more deeply—majestic rebuke of eternity to the futile human passion that raged about its rest.

She remained a moment wrapped in a fierce composure, looking down at the vanquished figure on the other side of the bed.

"Take shame, Herr Lothnar," she said suddenly, with anger, "to disturb the peace of the dead!" The tears rushed back upon her: "Do I not lose my all?" she sobbed, "yet do you see me rail against the will of the Almighty?"

Every conventional instinct, every inherited tradition of the God-fearing simple burgher class from which she had sprung, had risen outraged within her, and rang in her voice.

Lothnar arose from his kneeling posture and stood glaring at her wordless. Then his gaze fell upon the sheeted outline. He staggered and the doctor caught him by the elbow. But, like some wounded wild beast, the touch stung him into strength of fury again.

"*Los!*" he thundered; steadied himself and breathed heavily through his nostrils. A torrent of words broke from him. It was Friedhelm's widow he denounced, and, behind her, Fate that had blundered:

"Your all!—you stupid little kitchen wife! What do you know of it? What was he to you? A man to cook for, to cosset and pinque and give squalling children to. Any one else, any coxcomb of a lieutenant, would have served you as well . . . will serve you as well—miserable creature who could not even keep life in his splendid frame! Impotent fools that you are! Had I been here, do you think I would have let him go. . . . You are resigned to the will of the Almighty! It comes easy to you! I—I—I!"—he struck forehead and breast alternately with frantic gestures, "I will have none of the God who mars his own handiwork. What is it without him? He is mine; he is necessary to me. My friend, the brother of my soul—more than that, the instrument of my art! *Er ist mir nötig, versteht ihr wicht alle?*"

The Master Despairs

His eyes with their mad fire ran once more from face to face, to fall back on the shrouded figure. "I cannot get on without him. He is my Hippolytus!" His voice rang piteously of a sudden. "It is not true," he cried, and seemed like a man breaking from the paunt of a delirium. "Did anyone say that Hippolytus was dead!" He plucked at the sheet with an uncertain touch, and, as if the strength to lift it had failed him, fell against the bed and from that to the floor.

"This is best," said the doctor, wiping his forehead.

Sarolta, trembling in every limb, stood now holding on to the chair, as Webel nud the doctor carried the unconscious man out of the room. What seemed a long while passed in the awful silence left behind. All at once, Frau Bertha turned like a tigress: "If you please, fräulein, you will leave me alone with my dead." The girl started from her miserable trance and mechanically held out her arms for the child.

"*Ach, nein!*" cried the other. "I keep my little one. Am I to have nothing left to me?"

To the sound of the widow's loud sobbing Sarolta dragged herself from the room which held such unutterable humanity that night. By the open door of her own attic she remained listening, breathless: ever and anon creeping to the head of the little stairs to hearken for what sounds might reach her from below. Once she told herself desperately that she must go to him: he had fallen as helpless as the dead man; what if he too were dying? But an invincible physical reluctance held her. Then suddenly she heard his voice in the hall—harsh, impatient:

"Come then, Webel——"

The outer door was closed very softly by someone from within and a slow step came up the stairs. It was the doctor returning to the death-chamber.

She went back and flung herself exhaustedly, dressed as she was, on her bed. But it was not to sleep.

Beneath and beyond the anguish and grief and terror lay a pain sharper than all the rest—a question piercing and not to be answered. Lothnar had looked upon her, and had not seen her! What was she, then, to him?

CHAPTER XVIII

"UNRELIEVABLE catastrophe. I am heart-broken," telegraphed Madame Costanza to the widow.

Telegrams and wreaths of every description, messages of regret and sympathy from all quarters of the musical world, poured into the little wooden house. Almost the whole of Frankheim, rich and poor, drove or tramped out of the Ost Thor to the garden gate, with a tribute that ranged from the many-streamered gold laurel wreath to the bunch of wild autumn flowers tied with a black string.

The funeral itself was a pageant such as Frankheim had rarely seen. The opera chorus sang a hymn round the open grave under the beating finger of Webel. Not a *Musik Verein* in the land but had sent its deputy. Yet the great artist was not so much regretted as the good fellow. It seemed that he had been an unobtrusive but generous helper of struggling comrades, and kindly anecdotes about him flew from lip to lip. Many shops were closed for the day; so was the theatre, indefinitely.

"If it had been for a royal personage, it could not have passed off differently," said the widow, proudly lifting her crape-veiled head and looking round through swollen eyelids at the group of sympathetic female friends who had flocked to her house after the ceremony. "The Grand-Duke was represented, and even the Downger Grand-Duchess—*Ach*, she sent a wreath of *immortelles*—"We saw it, best Bertlin, we saw it!" cried the friends in chorus. "Black and yellow *immortelles, reizend!*"

"And that of the Berlin Conservatorium—*ach*, that was beyond words lovely—*alles, liebst!*"

Wreath after wreath was re-enumerated with much ejaculation and clacking of tongues, and Frau Reinhardt felt great comfort steal upon her soul.

Presently the heads drew closer together. One, only one, had been conspicuous by its absence. The Herr Doktor Lothnar had not stirred outside the Altschloss since the night of his friend's death. None had seen him but Webel and his servant. The Archduke had sent his physician, who had been refused admittance. It was rumored that Webel was in deep anxiety.

A lady lapped her forehead significantly; another, not to be outdone, vowed that she knew, on the best authority—her Anna-Lise was a niece of Dr. Lothnar's own cook—that the composer had not swallowed bit or sup since——

The widow had drawn herself up and compressed her lips at the first mention of Lothnar's name. A deep grudge she bore him now. Was it not his opera that had killed her Friedhelm? Ah, and was not the death bed scene an unforgettable outrage? Yet that through grief for the loss of her husband the world-renowned composer should lose his wits was a tribute more startling than any offered to the dead man's memory. So, though she darkened with dislike, she swelled with pride.

While friends thus administered comfort to the bereaved, Sarolta sat miserably alone in the little room where she had been so treacherously joyful.

Frau Bertha had scarcely spoken to her since their parting on the night of death; but, whenever they had met, the widow had shot dreadful glances at her—glances charged with hatred, with accusation, and scorn.

"What have I done?" thought Sarolta, wearily. Not that she cared very greatly: this was a minor trouble indeed, compared with the tide that swept her soul. Grief for Friedhelm, anxiety for her own future, her dismal isolation in this stricken house, everything was swamped in the bitter waters of her own misery. The longing for the smallest sign from Lothnar, combined with a growing apprehension, possessed her utterly.

"Have a care, Sarolta!" What had Friedhelm meant by his warning? In the pain and horror of the moment, she had failed to grasp its ominous significance. Now the words recurred again and again with terrifying insistence. What if it had been no delirium, but a vision in death of some peril which threatened her? What peril? She only knew of one that could affect her—the loss of Lothnar's love. She could not contemplate that?

Frau Reinhardt and Frau Hegemann Exchange Confidences

When the early twilight of this funeral day began to fall, Frau Hegemann, who had a hot-like fondness for the darker hours, made her appearance in the wooden house; and Frau Bertha's other company having departed to their own hearths, she remained on in long conclave with the widow.

The inner folds of the human heart shelter singular impulses; to none of her honest intimates did the mourner give her confidence: it was to this harsh and gloomy soul that she chose to lay bare the hidden wound of jealousy because she had always felt that Frau Hegemann hated Sarolta.

"He called her thou . . . with his last breath—he called her thou!"

"No man can be trusted with a woman," said Frau Hegemann, bitingly.

The widow broke into wrath. Her Friedhelm had never been of such. God forgive her if she had suspected him! Yet, what could his warning have meant? What was it that she—his own true wife, had ignored?

"Seek not to know," advised the harpy. "Have I not learned the ways of artists?"

The other gave way to tortured sobbing.

"My Friedhelm! my Friedhelm!"

"*Ach*, in Heaven's name, blame him not . . . the girl being what she is! Did I not see from the first moment in Paris?—How could you think she would spare your husband, when Dr. Lothnar himself has not escaped her?"

(CONTINUED ON PAGE 184)

MENDELSSOHN was an extraordinary letter-writer. Notwithstanding his very busy life he wrote an enormous number of letters, and every letter contains something of interest, revealing the fine character of the man.

Mendelssohn at his last public appearance as a pianist played the accompaniments for Jenny Lind, whom he admired greatly.

Mendelssohn made friends wherever he went, and became the object of many public demonstrations. Once in Cologne he looked out of his hotel window only to see a huge torchlight procession approaching. The serenaders completed the celebration by presenting Mendelssohn with a gold medal. Mendelssohn was greatly touched by the event.

Mendelssohn's death was a great shock to Europe. Musical England virtually went into mourning. Music halls and orchestra stands were draped in black.

Mendelssohn was never a grouch. He and the world and the people in it were happy together. He had the faculty of getting on good terms with everyone he met, and then keeping them happy.

Mendelssohn was of middle height. His frame was slender, although he was strong. He rode, swam, walked and danced with zeal. He was extremely sensitive and could not stand great excitement. His face was distinctively Jewish and very handsome. His forehead was large and depressed at the temples. His eyes were dark, his nose arched and delicate, his mouth sensitive and mobile.

Mendelssohn was very affectionate and very fond of the ladies. His was an example of high morality.

Mendelssohn's affection for his father was very deep. He said, "During my long absences scarcely ever passed an hour without thinking of him."

Mendelssohn's home life was one of continual happiness. His wife, Cécile Charlotte Sophie Jeanrenaud, was a daughter of the pastor of a French Reformed Church. Mendelssohn was twenty-seven, and his wife was ten years younger. To be certain in his own mind that he loved her before proposing to her Mendelssohn withdrew alone to the bathing resort in Holland, Scheveningen, where he spent a month in contemplation, only to conclude that he could not live his life happily without Cécile. The Mendelssohns had five children, all of whom are now deceased. Frau Mendelssohn was so affected by her husband's death that she died six years afterward, when she was only thirty-five.

Mendelssohn, unlike Beethoven, left no sketch books. Mendelssohn expressed this interesting principle in a letter to his friend Devrient: "Ever since I began to compose I have remained true to my starting principle —not to write a page because no matter what public or what pretty girl wanted it to be thus or thus, but solely as I myself thought best, as it gave me pleasure."

Mendelssohn's genius did not seem to incline toward the stage. His early operatic works were good, but not to be compared with his real masterpieces. It was known that all through his life he aspired to write a great opera, but never secured a satisfactory opera libretto.

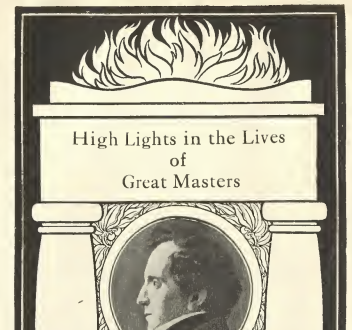
Mendelssohn had "a tremendous reverence for print." He permitted nothing to be published until he had revised it many times.

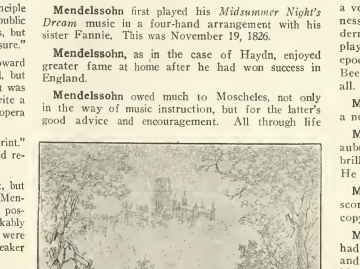
Mendelssohn was greatly admired as a pianist, but contemporary reliable reports do not concede to Mendelssohn the same kind of virtuosity that Liszt possessed. His piano playing was, however, remarkably perfect in every way. He played as though he were composing as he went along—just as a fine speaker speaks.

Mendelssohn never received any money for teaching, although he gave much of his time in later years to others. His independent means permitted this.

Mendelssohn, in March, 1829, gave the first performance of Bach's *Passion* given since the death of the composer. Every ticket was sold and one thousand people were turned away from the door.

Mendelssohn's *Songs Without Words* contain some numbers which were really written by his talented sister Fannie. They were not published under the





A DRAWING BY MENDELSSOHN.

A fine example of Mendelssohn's surprising graphic ability. This is a sketch of Durham Cathedral.

Mendelssohn was proud to call himself Moscheles' scholar.

Mendelssohn, as a boy, received the best of training; he was trained harmoniously, and not sacrificed to the love of music alone. At seventeen he was devoted to gymnastics, riding and swimming. He had an excellent classical preparation, and in 1827 entered the University of Berlin.

Mendelssohn received the inspiration for his *Fingal's Cave* and *Hebrides* from a visit to Scotland.

Mendelssohn, after visiting England, continued his travels, going to Italy and Switzerland. His delightful *Letters* cover these journeyings.

Mendelssohn directed the Gewandhaus orchestra from 1835 to 1841. He was its most famous conductor.

Mendelssohn was the teacher of William Sterndale Bennett, the famous English composer.

Mendelssohn brought out his *Elijah* for the first time at the great musical festival at Birmingham, England, August 1846. *St. Paul* was first performed at Düsseldorf, May 22, 1836.

Mendelssohn was extremely magnanimous toward other artists. When Liszt appeared in concert in Leipsic he was received with little favor, but Mendelssohn gave him a brilliant *soirée* in the hall of the Gewandhaus, to which he invited half the musical world of the city. At another time Berlioz visited Leipsic, and was given every assistance by Mendelssohn in the organizing of a concert. Berlioz, full of gratitude, requested that Mendelssohn give him the baton with which he had recently conducted his *Walpurgis Night*. The gift was made, but with the magnanimous request that Berlioz should give Mendelssohn his.

Mendelssohn conducted not only with his baton, but with his whole body. When he first took his place at the desk his countenance was wrapped in deep and almost solemn earnestness. But as soon as he had given the first beat his face lighted up, and his play of countenance was the best commentary on the piece. The fortes and crescendos he accompanied with an energetic play of features and the most forcible action; the decrescendos and pianissimos he used to modulate with both hands, till they slowly sank into almost perfect silence. He gave the cue to the most distant performers, and often designated the instant they should pause by a characteristic movement of the hand.

Mendelssohn was one of the few masters who was equally great as conductor, virtuoso and composer.

Mendelssohn's piano playing was characterized by a very elastic touch, a wonderful trill, elegance, roundness, firmness, perfect articulation, strength and tenderness, each in its needed place. Goethe said of his playing, "That he gave to every piece, from the Bach epoch down, its own distinctive character." He played Beethoven especially beautifully, the Adagios most of all.

Mendelssohn, in the *Songs Without Words,* created a new style of musical composition.

Mendelssohn, as a boy, is described as having auburn hair clustering in ringlets around his shoulders, brilliant, clear eyes, and a smiling, happy countenance. He was the image of health and happiness.

Mendelssohn wrote his music very carefully, and his scores looked as if they had been written by a skillful copyist.

Mendelssohn, by the time he was twenty years old, had composed his octette, three quartettes for piano and stringed instruments, two sonatas, two symphonies, his first violin quartette, various operas, a great number of separate Lieder, and the *Midsummer Night's Dream* overture.

Mendelssohn had a wonderful gift of retaining in memory passages of music once heard. Once at an evening party, at which several persons present performed or sang, Mendelssohn, on being invited to play, without a moment's hesitation introduced first one theme of the pieces performed, then another and another, and worked them simultaneously in the most skillful manner.

Mendelssohn was a brilliant conversationalist. The works of Shakespeare were perfectly familiar to him. He spoke and wrote the English language with perfect facility. He was also an accomplished artist, drawing from nature and painting well.

Mendelssohn was an accomplished organist. It was said of him that he could do everything on the organ but one: he could not "play the people out of church." As long as he played the audience remained.

Mendelssohn regarded the canons of form as laid down by Haydn not merely as wholesome safeguards, but as elements indispensable to the stability of a firm and well-ordered design.

Mendelssohn's name as he signed it himself was Felix Mendelssohn Bartholdy. The name given him at birth was Jacob Ludwig Felix Mendelssohn Bartholdy. This has led to much confusion. The family name was originally Mendel, from which at some time in the past was derived Mendel's Sohn or son of Mendel. Mendelssohn's grandfather, Moses Mendelssohn, was known as "the modern Plato." His work *"Phadon"* was published in all the modern languages of Europe and one Asiatic language. This bore the imprint Mendelssohn. The Bartholdy comes to the family in a peculiar way. Mendelssohn's mother was named Leah Salomon. Her brother became the owner of a summer garden in Paris. The owner's name was Bartholdy. The brother adopted the name, and at the same time embraced Christianity. Both Abraham and Leah Mendelssohn became Christians in Frankford. Salomon Bartholdy was a man of large means and great ability. He was the Prussian Consul General at Rome for some years. It was out of consideration for him that Felix adopted the name of Mendelssohn Bartholdy. In many of his own signatures it appears without a hyphen.

GOOD BOOKS ABOUT MENDELSSOHN.

Hathaway, J. W. G. An Analysis of Mendelssohn's Organ Works.

Hensel, S. The Mendelssohn Family. 1729-1847. From letters and journals.

Lampadius, W. A. Life of Mendelssohn. Trans. by W. L. Gage, with supplementary sketches.

Letters of Mendelssohn, from 1833 to 1847. Edited by Paul Mendelssohn-Bartholdy and Dr. Karl Mendelssohn-Bartholdy.

Letters of Mendelssohn from Italy and Switzerland. Trans. by Lady Wallace.

Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles. Trans. by Felix Moscheles.

Polko, Elise. Reminiscences. Trans. by Lady Wallace.

Rockstro, W. S. Life of Mendelssohn.

Sheppard, Elizabeth. Charles Auchester. A novel, with Mendelssohn as its hero.

Helps for the Self-Help Student

By Pearl F. Stone

MANY others who are forced to do without the services of a good teacher will be interested in the following principles, which I have found of great value. The student who follows such a plan carefully will unquestionably be greatly aided. My greatest aids have been:

(1) The regular reading of a music magazine, not only for gaining information and enthusiasm, but especially for revealing to the student his own weaknesses.

(2) Do not neglect your weak points while making the most of your strong points. For instance, if chords are comparatively easy, take care that scales are not neglected, and so on down the list.

(3) The use of a standard text-book and carefully graded music tend to keep progress systematic.

(4) Use only music which is carefully fingered. An hour spent in learning to finger a composition correctly is an hour well invested—a saving of time in the end.

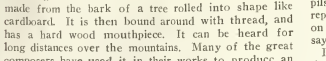
(5) Since "scales are the backbone of technic," the study of a reliable text-book on scales and arpeggios is almost a necessity to progress in the higher grades of music.

(6) Since you cannot depend upon a teacher for criticism, it is imperative that you train your own ear to discover unevenness in rhythm or touch, sure hindrances to a musicianly execution.

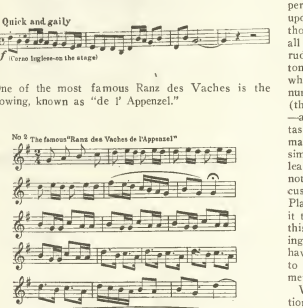
(7) Last, and most important of all, *avoid short cuts.* They are the long cuts in the end. Something for nothing is not to be found in the musical world any more than in the natural, commercial or intellectual worlds.

The Ranz Des Vaches

PROBABLY there are no themes so close to any people as are the Ranz des Vaches of the Swiss. It is said that the men and women brought up in the Alps are so afflicted with nostalgia when they hear this plaintive call of the cowherd's horn that in many instances they have fainted. The word is believed to mean "the walk of the cows," signifying that it is the music played while the cows are being called. There are several themes in common use, many of them ages old. The theme is played upon the Alphorn, an instrument of great antiquity. Some observers feel certain that it must at first have been made from a cow's horn. The length of the instrument is about six feet. It is made from the bark of a tree rolled into shape like cardboard. It is then bound around with thread, and has a hard wood mouthpiece. It can be heard for long distances over the mountains. Many of the great composers have used it in their works to produce an Alpine atmosphere. Of course the effect it produces upon the natives of Switzerland is due to former associations; but the tunes are nevertheless very affecting when heard by anyone. Wagner has contrived to give a wonderful effect in the last act of Tannhäuser, where he introduces the following plaintive theme.



One of the most famous Ranz des Vaches is the following, known as "de l' Apenzel."



How to Use "The Etude's" Educational Supplement.

REALIZING the need for an appropriate portrait to supplement the biographical studies in THE ETUDE, we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches; a standard size that can be procured in any store where glass is sold. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion. A hanger may be made in the shape indicated above the biography from tough paper and pasted on the back. Schools, conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of the master in this issue of THE ETUDE, and providing the reader with a beautiful decorative picture for the study and home.

Practice the Hands Separately

By J. S. Van Cleve

IN the summer of 1915 I had the pleasure of conducting a young woman who teaches the piano in a Virginia school for girls through a course of normal study. We were striving to get as many serviceable ideas into her short course of training as could possibly be packed into so small a valise. I had recommended her to try over her compositions for me, doing one hand at a time. Though she was a good and rather an advanced performer, we nevertheless detected many crudities. She asked me at the close of our study whether I advised her to do the same with her pupils. I answered emphatically, yes, by all means. Her reply was a weary sigh. This was an eloquent comment on the lack of real ideality in her pupils, and I may say, in the minds of ninety-nine pupils in a hundred.

It is very common for the would-be musician to say that he loves music, and could sit and hear it all night. Yet this very student would often regard a half-hour's serious, concentrated study as an intolerable burden. One great reason for finding our musical gardens so full of hurdock, dog-fennel, and other lusty weeds that choke the flowers will be discovered when we note how many slovenly details are committed by the pupil and permitted by the teacher. In every study of music upon the piano there are three difficult, abstract lines of thought that must be twisted together, and they are all applications of common fractions—the common rudiments of arithmetic. There is the pitch of the tone, a question of numerical distance from somewhere. There is the length of the note, a question of numerical value, relative to a given amount of time (the second), and there is the question of finger-choice —another numerical problem. With such a complex task before the mind, it scarcely needs to be remarked that there is much to do in achieving the simplest result. First, let each hand be thoroughly learned, accurately schooled in producing the right note, in the right time, with a good fingering. My custom is to require one of these things at a time. Play through the measure, clause, or phrase, seeing to it that every note is absolutely the right one. During this process pay no attention to false lengths or halvings. When the mind and the ear (both are necessary) have secured the melodic contour, direct the attention to the counting, at first without metronome, later with metronome; and let the tones take care of themselves.

When these two have been secured, turn the attention to fingering. Our modern editions of music are over-fingered. There are so many marks that the practical result is that our pupils pay no attention to them. There are passages, or, let me say, notes, the fingering of which is a vital matter, but there are oftentimes long phrases where considerable latitude as to fingering is permissible. Anyone who will take up the simplest of Bach's two-voice inventions, still more, his three-voice fugues, will realize the tyranny of fingering. Hence Bach is indispensable for thoroughly adequate piano-teaching. It is obvious that there is enough here to occupy the complete field of vision for any mind, when first learning the composition. Having done the right hand after this thorough and severe manner, turn your attention to the left, and put it through the same relentless drill.

To study music in this way is severe, but instead of being a slow method it is by many degrees the quickest way to learn it. When all has been perfected, the process of putting together comes next; and now the music looks to the mind and sounds to the ear like a new substance. However, the beauty of a performance based on this kind of foundation, which reaches to the bed-rock of the planet, is almost magical in its superiority to the slip-shodness—perhaps I may say, the ramshackleness, of ordinary amateur playing. Anyone who thinks music an easy, idle pastime is wide of the mark. It is one of the finest mental disciplines to which the human mind can be subjected.

How Beethoven Acted His Music

BEETHOVEN often caused merriment at orchestral rehearsals of his works. He acted out the music. At *piano* he bowed down even with his desk; as the phrase grew softer he disappeared behind it, till the *pianissimo* found him on the ground, his arms spread out. During the *crescendo* he gradually rose, till the *fortissimo* made him spring up into the air like an arrow sent from a bow. Needless to say that such antics both frightened and puzzled the men he had to lead.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

"A Rusty Teacher"

"Twenty years ago I was educated to be a music teacher, but married and have not taught. Now I find it necessary to teach, but fear to compete with those who have been taught recently and in accordance with up-to-date methods. There are no opportunities for me to study in a small city. Can you suggest the best way of collecting my scattered information? How about Kindergarten methods?"

The best teaching methods have not been formulated by having been learned from another teacher. Indeed a teacher who has no initiative of his own, no fertility in inventing useful things along the lines he has elected to follow in his career, will not make an original nor unusual instructor. Such a teacher always falls a little short of the one from whom he learned. Retrogression, not progress, is the fate of the one who does not strive to advance beyond the point at which he left off. That which he does the best should be the things he has thought out for himself, not necessarily entirely original, but carrying to a higher degree the things he has made his own by study and thought. If you have this initiative, your chances are good for collecting your "scattered information" and adding to it and developing something suited to your needs, and the probabilities of your success are excellent. You have not half so much to fear from those who have been educated in up-to-date methods as from those who have initiative and originality enough to invent their own methods. Did you ever stop to think that all new and progressive ideas were first thought out by somebody, and not the result of teaching?

The very best compendium of useful ideas in teaching, the best self-instructor of which I have any knowledge, is THE ETUDE. I am astonished every month at the amount of useful and practical knowledge that is collected together and published in it. With such a magazine in existence it is a disgrace for any teacher to remain uninformed. If you are a thoughtful student you will have no difficulty in finding ideas and coordinating them to your use and advantage.

Secure copies of *The Mastery of Scales and Arpeggios,* and Mason's *Touch and Technic.* Make a thorough study of them, and learn the principles taught in them. Get Presser's two new books for beginners. Study them until you have made them and their processes a part of yourself. After you have taught awhile, you can branch out in other directions. You must have something to build on to start with, however. For the Kindergarten idea get the book by Batchellor and Landon. Or, if you wish, write to the various advertisers of Kindergarten methods in THE ETUDE, and examine them for yourself. You will be in a better position to form an opinion on them, however, after you have been teaching for a year. After you have spent some time in studying along these suggested lines, write us again. Actual experience will suggest things that you wish more particular information upon. Get the books recommended, however. Any business man will tell you that if you wish to take money out of a business you must first put money in it, and then continue putting money in it, if you wish to build it up.

Over-Advanced

"I have a pupil of fourteen who studied Mathews with me last year, in the fifth grade. During the summer she studied with a transient teacher who gave her the seventh grade of Kohler. She is now unwilling to go back, although her work was not at all thorough. If I now allow her to advance without trying to make up the two skipped grades, what will be the result upon her playing? Will you suggest work to help improve her fingering, chord playing and trills.

"She cannot understand classical pieces well enough to play them. Will you suggest some that are semi-classic?"—M. M.

This is not an unusual case. The pupil who has been over-advanced will generally listen to reason. If your pupil should go to a large music center she would agree to anything that was advised. But in your home town you are placed at a disadvantage, as it is human nature to have but a slight regard for that which is familiar. If your pupil tries to progress without sufficient preparation for, or proper approach to, any grade, she will eventually find her work either stopped or ruined.

Your best plan now will be neither to tell her that her work is wrong or that she should be put back where she belongs. It will be better to tell her she has done all that is necessary with the work she has in hand, and that you will give her something more suitable or interesting. Select some good, taking numbers that will gradually cover the ground missed; and by carefully watching her technic you may be able to counteract the wrong that has been done. Drop the graded books. Tell her she is now advanced enough to take up Czerny-Liebling studies, and let her receive a careful review from Book II if possible, and then undertake Book III. She can profit much from Heller's Opus 45 also, and some from Opus 16. There is much in these that will help her chord playing, and Krause's *Trill Studies,* Opus 2, will take care of this department of her study. Later she can pass into Cramer's studies.

Pieces of a semi-classic character for grade 5 are *The Troubadour,* Reinecke; Godard, *Second Valse;* Grieg, *March of the Dwarfs;* Stojowski, *Gondoliera;* Chaminade, *Air de Ballet, Op. 30;* Schutt, *Reverie, Op. 34;* Lack, *Song of the Brook;* Bendel, *In a Gondola;* Saint-Saëns, *First Mazurka, Op. 21;* Grieg, *Bridal Procession.* For the 6th Grade, Raff, *La Fileuse;* Wagner-Bendel, *Prize Song;* Moszkowski, *Valse in A flat;* Rubinstein, *Kammenoi Ostrow;* Schubert-Heller, *The Trout;* Rubinstein, *Barcarolle in F Minor;* Templeton Strong, *Wedding March.*

A Weeping Sinew

"Can you tell me how to rid myself of a ganglion on my wrist? I do not know what caused it. It has troubled me for about two years, and for the past week I have had to stop playing the piano."—W. M.

In anatomy a ganglion has to do with a collection of nerve cells, and the word is most commonly used in this connection. But in surgery it is "a globular, hard, indolent tumor, always situated somewhere on a tendon, formed by the elevation of the sheath of the tendon, and the effusion of a viscid fluid into it."

This tumor may form on the arm, but is most commonly found on the wrist and may be caused by strain, and often comes for no apparent cause. It is usually cured by absorption, and while not being dangerous, is an annoyance, and on the wrist may seriously interfere with playing the piano. A tight hand kept upon it will cause it to gradually absorb. I had one when a child which was cured in a short time by binding tightly over it, sewing it on, a piece of lead pounded flat, about the size of a silver dollar. This possesses no curative powers, but the pressure causes the tumor to absorb. It is most commonly known as a weeping-sinew.

Specializing at Lessons

"When giving a pupil two piano lessons per week, thirty minutes to a lesson, isn't it better to teach scales, exercises and études at one lesson, then next lesson teach pieces?"—D. R.

Not with young pupils. Sometimes with very advanced pupils it may be advisable to divide up the time in this manner; but even then it has its disadvantages, for it often causes a pupil to neglect the even practice of all his work, during half of the week spending his time on that which he expected his teacher would call upon him to play. It is much better that the practice material be so assigned that there is just about what the student will be able to assimilate for the next lesson and do justice to it all. This is especially true with young pupils with whom the lesson assignments should not be long. This as a matter of general principle. Of course there are individual instances, and individual moments when the rule may be broken with profit. Certain pupils sometimes need a general overhauling, possibly along technical lines, or perhaps in regard to their pieces, when a whole lesson period given up to one or the other may be advantageous. In this, however, the individual judgment of the teacher must come into play. No general rule can be laid down, but there will be occasions when given pupils will have to have special treatment.

A Precocious Child

"I am the mother of a child of four years, who is musically inclined. I have been teaching her daily for three months, thinking it better than to let her play by ear. She learns and memorizes quickly, and has acquired a better knowledge of scales, chords, etc., than most second-grade pupils. She has learned all the scales, and picked out the chords in most of them by herself, and discovered that her exercises may be played in the different keys. She writes things that she "makes up," but does not like the effort, and usually insists that I do the writing.

1. "Have I made a mistake in starting to teach her at her age?

2. "Would you advise putting her under a competent teacher, or shall I continue feeling my way along until she is older? A minister's wife, you know, is financially like the proverbial 'church mouse.'

3. "She is infatuated with the violin. Would you let her saw away at it to her heart's content?"—B. W.

You have made no mistake in beginning so early with your child. Many of the great musicians have begun at a similarly early age. If you could use a kindergarten system with her it would be a good thing—such as Landon's. You could study it out yourself, and gradually develop her musicianship during the time when she cannot do so much with her hands at the keyboard, owing to their tiny size. With so little a child it is a good plan to teach the hand touch first, being very particular that it be kept loose and flexible. Tiny little fingers cannot manipulate the hard actions of a modern piano. There is not enough natural strength to push down a key with only finger action. If you are a good musician it will do no harm for you to attend to your child's instruction for the present. When she is old enough to begin real finger work, you might look up a "competent" teacher, but look out that you do not choose someone less capable than yourself. I would not let her "saw" much at the violin unless she gets it absolutely in tune. If she "saws" it out of tune she would injure her ear. Meanwhile the problem will eventually resolve itself into whether she shall become a violin or piano virtuoso. With so precocious an exhibition of talent, it seems probable that she will become one or the other.

Knit Knuckles

"What can I do for a sixteen-year-old boy's hands which are very tightly knit in the knuckles and made more so by ball playing? After seven months he has not gained the flexibility I had hoped. He is musical and interested and hopes to play."—P. L. G.

There is nothing more harmful to the hands of anyone who wishes to play the piano than playing ball. Hands that have become unshapely by this process can never be made normal again, unless the injury be very slight. Your pupil will have to make the best of conditions as they are, and avoid ball playing in future. A lotion of cold cream in which oil of wintergreen has been worked will be good to reduce stiffness and render the muscles more pliable. Indeed massaging daily with something of this sort is quite necessary. Wearing ordinary corks between the fingers will help to increase the span. These should be of a size, however, which spreads the fingers very little or strain may result. Slightly larger corks may be used after a time. These may be placed between the fingers upon going to bed. Of course they will drop out because of involuntary movements of the hands during sleep, but will remain as long as is necessary for each treatment. Some of our best players have had tightly knit hands—for example, MacDowell and Sherwood—and yet have accomplished wonders. Your pupil with perseverance very likely can do the same. Another fact you should take note of, if not already familiar to you. Many teachers, and even printed methods, insist on a high raising of the fingers from the knuckle joints. I have known many hands on which the fingers could by no possibility rise higher than the level of the back of the hand. There is always a deep fall from the knuckle joints, however. Place the hand in playing position on the keys, then raise it about one half inch. With the half inch drop of the keys this leaves plenty of play from the joints in striking the keys. Your teaching should all be adjusted to this condition, and by taking note of it I have no doubt your pupil you mention can be taught to play brilliantly. Good teaching must always adjust itself to physical conditions as they exist, and the most made of them.

The Spirit of the Polonaise

By MARGARET ANDERTON

Miss Anderton is an English pianist long resident in the United States. For a number of years she has given lectures upon music to large audiences and has been exceptionally successful in making her hearers feel the spirit of the compositions she describes.

WHAT *is* a Polonaise? It is a stately and elegant National Dance of Poland, full of a nation's color, pulsing with the full tide of Polish life in its day of glory, pomp, splendor and chivalry. Characterized by an energetic rhythm, always of a martial nature, full of subtle changes, now grave, now haughty, now reckless; again breathing a womanly tenderness, an elusive grace, or a firm resolve, a calm gravity, a chivalrous devotion. You can almost hear the firm tread of the men, see their haughty, resolute carriage, ready to face danger and treachery and injustice. You can see those beautiful women, proud, trusting, with their luminous eyes, their diamonds and sapphires, and hear the jingle of the spurs, the rustling of the silken garments, for this was the dance of the aristocratic beauties and the nobles and military men, with their proud bearing and magnificent accoutrements, at the time when Poland was in the height of her glory—though the shadow of the terrible crushing downfall was already looming—and intrigues and plottings had become rife. This stately and elegant dance might almost be named a march; in fact they are really "Marches in Triple Rhythm" (and in this paradox—this *anomalous pulsing*—may we not find the very core and pith of the fascinating elusive playing of Paderewski)? Those swaying musical *breath-flutterings* of Chopin's immortal piano compositions—the Chopin of the Etudes, the Preludes, the Sonati, the Polonaise-Fantasie—the translation of the untranslatable "Rubato" (for explaining the rubato is exactly like impaling a butterfly upon a sharp pin, and expecting it to live and fly).

The Origin of the Polonaise

Historically the polonaise dates its origin to that year when the Polish throne becoming vacant through the extinction of the royal dynasty; a struggle for the throne took place between scions of the royal houses of Austria, France and Russia. This was in 1573, and resulted in the election of Prince Henry of Anjou (later King Henry III of France), who ascended the throne amid the most gorgeous ceremonials in the vast hall of the royal castle of Cracow. Amid much pomp the great nobles and high dignitaries of Poland marched in stately procession toward this Frenchman, whom they were accepting as their Monarch, and were presented to him by the master of ceremonies. It was the pride of Poland and the flower of France joining hands. Music written expressly for this grand march was played by the royal band, and from this beginning has been gradually developed the peculiar National Dance—from which we know as a Polonaise. I have not, as yet, been able to find any trace of this embryonic Polonaise, and, in fact, research goes to prove that the primitive music of this "march-dance" or "dance-march" possesses little artistic value, though some of the old melodies—as the "Koscinsko"—(for they were frequently named after some hero) revivify memories of that epoch, and possess more musical merit.

Around the end of the 18th century, Weber, that fiery and dramatic composer, precursor of Wagner, revived the Polonaise, and made of it an instrumental work of brilliance and vigor—bringing out by the power of his genius all the poetry of the dance. Weber may be considered the founder of that transition of dance music from its original "*time-marking*" for the dance, to its further and present use as a *musical expression of deep feeling* (carried like a delicate bit of wondrous carving on a plain block of wood—the rhythmic *outlines* of the dance alone preserved. But for poetry and vivid tone-pictures, apart from the increasing variety and richness of the exquisite harmonies, he has been surpassed by the great Polish musician, Chopin—Fryderyk Szopen, as the Poles write the name of Poland's great composer. Chopin, following the path already blazed by Weber, elevated the dance to a distinct and individual art, and his Polonaises—great splashes of national color—with their sweeping roll and marked rhythms, their wanton mirthfulness, their subtle sadnesses, their fiery majesty, the ring of steel, the shimmer of sound, possess a peculiar charm all their own, not only to the Polish heart, but to the entire music world.

In and through them all lurks that strong and insinuating perfume which Liszt has expressed by the indescribable term "Zal." Verily are they what Robert Schumann has so poetically called them, "Cannons buried in flowers."

One can close one's eyes and dream on as this divine music rings in the ears, if we will give ourselves up to these dreams, which, as Byron has said:

"*In their development have breath, and tears and tortures,*
And the touch of joy."

Still patriotism is a deeply-rooted seed in all noble hearts, and the struggles and crushing sorrows and despair of that noble and unhappy country of his birth, appealed to Chopin's sympathetic sensitive make-up, and in his morbid moments would appeal to him as synonymous with his own struggles, the great strong soul fighting with the weak bodily ill-health and shattered nerves. We find in all these polonaises an intense fire of patriotic passion, which he has expressed in his own God-given music language, voicing the gamut of suffering of the whole Polish race.

Chopin's patriotism could never be the kind to make him do practical things, such as fighting, conveying arms or taking part in political intrigues for the freedom of his country. He was a dreamer and a thinker, and he had but one way to express himself. The torture of the man-nature writhing under the stiletto-thrust of the woman who scorned him; the poignancy of all sorrow; the stirring of the innermost soul-fibres; the martial glow and chivalrous patriotic fires; the essence, the very pith of things—he must need express by *music*. And here he is preëminent. He has the skill to stir others by the inner consuming fire of his genius—that something which will make the actual pulse accelerate its action by the mere power of a thought—a sound—so that the hearing of his music will goad and spur the more practical workers of the world to their deeds of heroism. Chopin's martial polonaises are internal soul-states rather than external heroisms or heroics.

How the Polonaise was Danced

A brief description of the dance as it was originally performed may be interesting, though writers who have seen it danced in comparatively recent times state that it has changed so as to lose some of its original character and raciness. It was essentially a grand parade of beauty and grace especially designed to display the handsome and richly dressed cavaliers. The host would approach the lady, whose high rank and great beauty he desired to honor, and lead the dance, the other cavaliers following. The movements were varied according to the ingenuity of the noble host, and in many instances were not restricted to the salon, but they would be conducted through handsome galleries, illuminated gardens with fountains bubbling and playing, through distant shrubberies where only a murmur of the music could reach their ears.

After the host had inaugurated the fête, as it were, any one of his guests had the right to claim his place with the lady, and clapping his hands a moment would check the movement of the dance, as he paid his homage to the lady and begged her gracious acceptation of the change of partner. Appeals of this nature were then made by all the cavaliers, and again the dexterous maneuvring would continue.

The new leader would now display his skill in inventing intricate and complicated figures, but so leading that no graceless or confusing jostling should result. The rhythm is very marked, the movements undulating, and with these graceful men and women who trod the measures as to the manner born, it was the poetry of motion. As the succeeding couples merely had to follow the leader, there were many opportunities, as you may well imagine, for the cavalier to whisper sweet flatteries, to urge some petition, some impassioned pleadings, perhaps in politically troublous times a note, a word, might be passed.

The great Polish composer was inspired to write a number of these wondrous tone-pictures of the national dance of his beloved and unfortunate country. Perhaps one of the best loved is the mighty A flat Polonaise—sometimes called the "heroic," which contains the thunderous hoof-beats of the cavalry charge expressed in the music by a great octave climax. An anecdote is rife to the effect that on one occasion as the composer, in a highly nervous state from a recent illness, was playing over this partly completed work, his imagination at fever-glow, became so excited by the music that he had an hallucination. He thought he saw the walls of his apartment open, and out of the darkness of the night a band of the knights—the flower of Polish chivalry—mounted on horseback came riding towards him. Horses and ghostly riders, arrayed in all their antique war accoutrements, arising from their century-old graves, rode in through those yawning walls, and closed in upon him. With a suffocated cry he sprang from the piano, and fled from the room, and it was some days before he could be induced to enter it again, or to resume work on the Polonaise. A vague pianissimo running passage is interpolated into the work at this point, which some interpret as the indecision, trepidation and reluctant fascination with which he again takes up work on his self-created monster, before with a sudden bold attack, resuming the cavalry horse movement with which he carries on the work, sweeping it to a magnificent finale.

There is, however, another meaning for this passage, but this is one each individual must seek as they study, or listen to this vibrant and thrilling Opus 53 Polonaise of the great Chopin.

Facts for Busy Music Workers

"THE folk music of Ireland is generally admitted to be the finest in the world. It has a variety unknown to any other musical country." So says Cecil Forsyth, in the latest English history of music.

THERE are five thousand recorded folk-songs in England alone.

THE works by which Handel is now best known were all written after he was fifty-five years of age.

HAYDN'S famous oratorios were written after he was sixty-six years of age.

MEYERBEER made a god of popularity. When one of his operas was being performed, he would sit with the professional applauders in the audience to see that the applause from the claque came in the right place. Then he would go around back of the stage to get the opinions of the scene shifters.

THE word vaudeville is quite ancient. In the sixteenth century it referred to a satirical song. Later it was applied to plays in which such songs were introduced; and finally to the variety performances of the present day. The older vaudevilles were often of much musical and poetical worth.

HANDEL'S popularity in England was so immense that when one of his works was being given at Vauxhall Gardens the traffic on London Bridge was held up for three hours by the number of hacks and carriages conveying some of the 12,000 persons who attended.

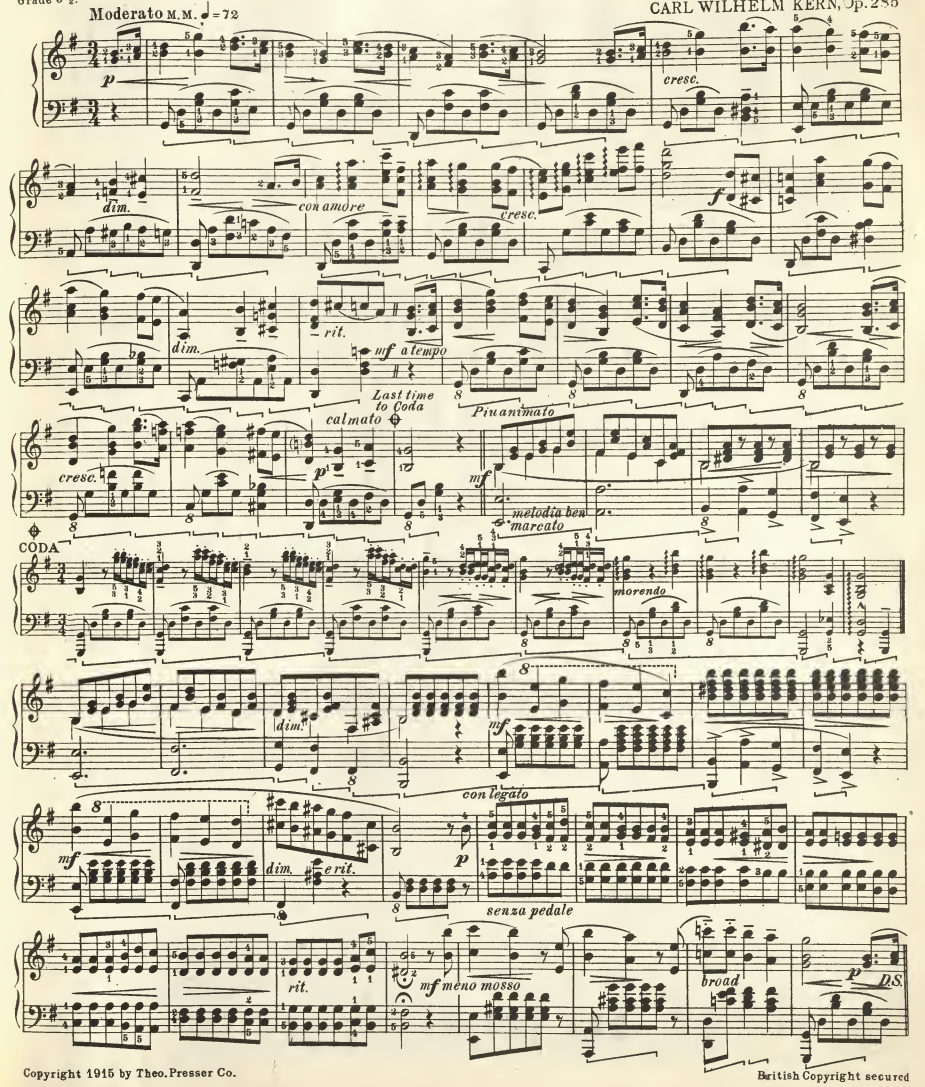
Music Madness

We hear much these days about the beneficial and health-giving influence of music. Its healing power was recognized in Southern Italy as early as the 15th century. At that time a new malady broke out, a kind of madness, the cure for which was found in dancing, persistently, the tarantella. In the 16th century bands of musicians traveled about, playing these tarantellas, while the afflicted people danced to the music, often whirling about until they dropped from exhaustion. The different forms which the illness assumed were supposed to be cured by different airs. Few of these airs are extant, but the remains that are indicate that the music was not like the tarantella as we know it, but was written in church modes.

TWILIGHT ON THE WATERS

A pretty drawing room piece in Alpine style, with yodling effects. The middle section and the Coda are particularly good.
Grade 3½.

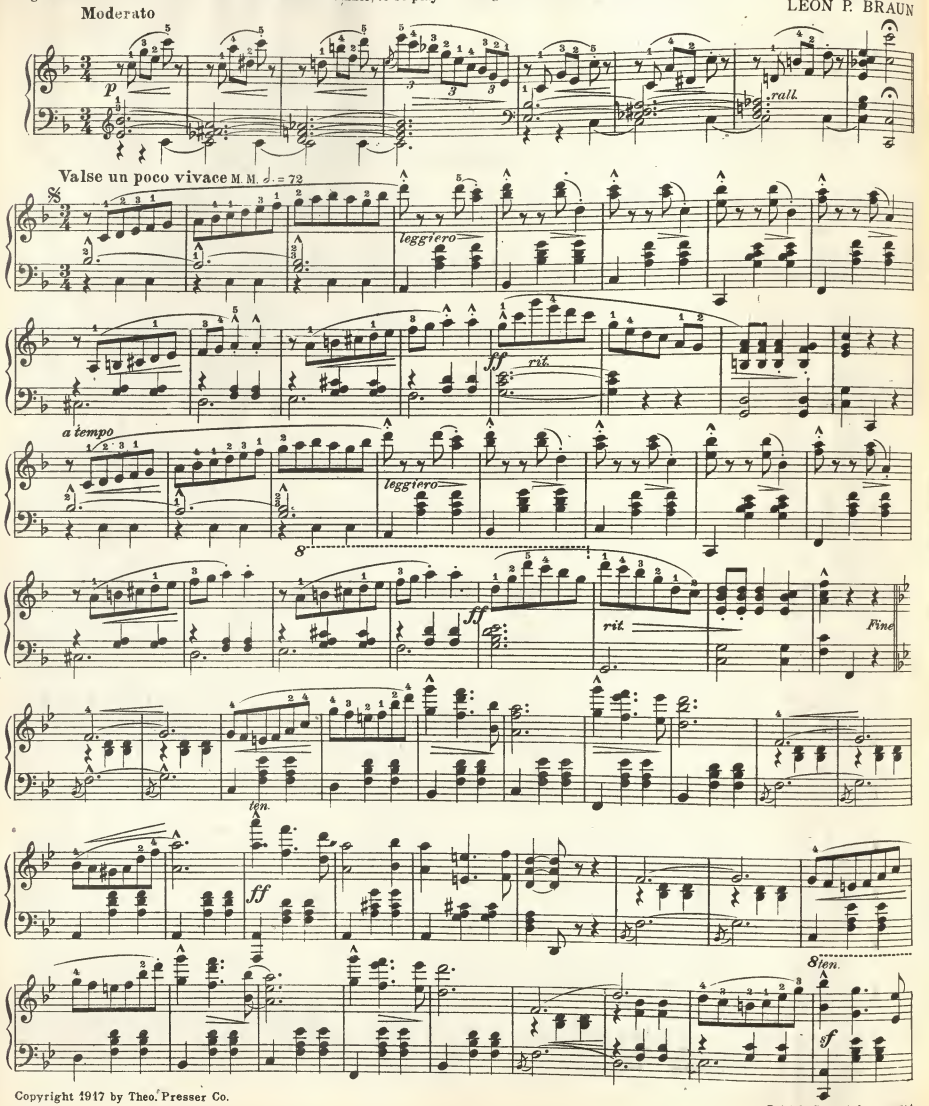
CARL WILHELM KERN, Op. 285

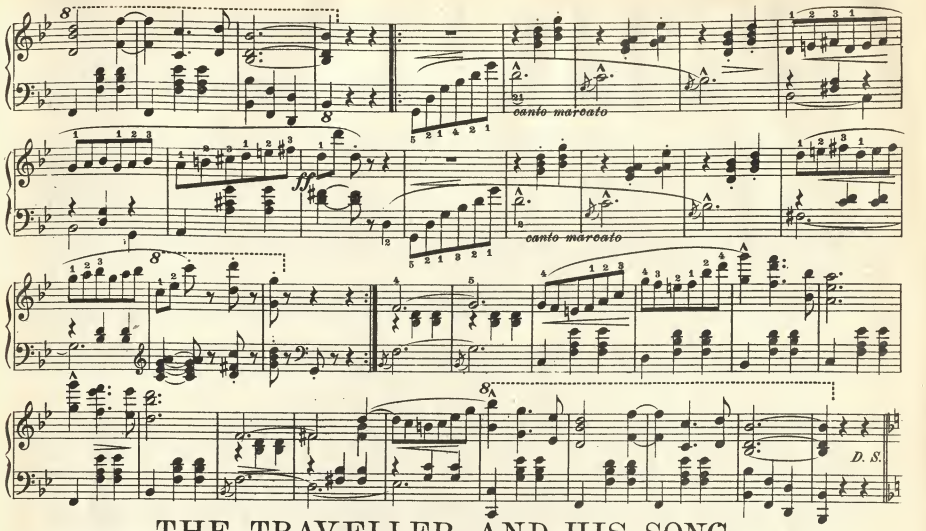


VALSE LEGERE

A graceful waltz movement in the modern French manner, to be played throughout with vim and dash. Grade IV.

LEON P. BRAUN

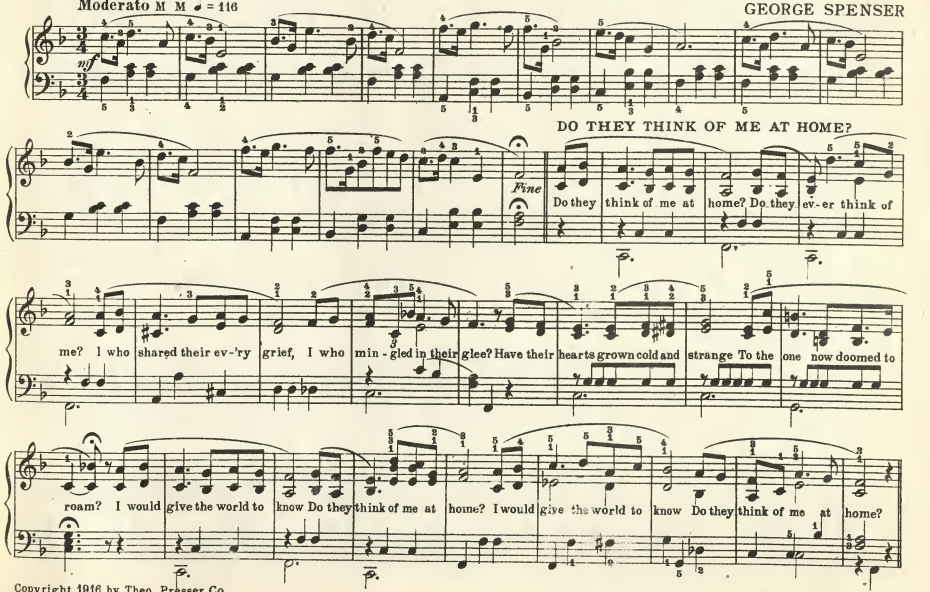




THE TRAVELLER AND HIS SONG

Introducing one of the good old songs of bygone days. An excellent easy study for phrasing and expression. Grade II.

GEORGE SPENSER



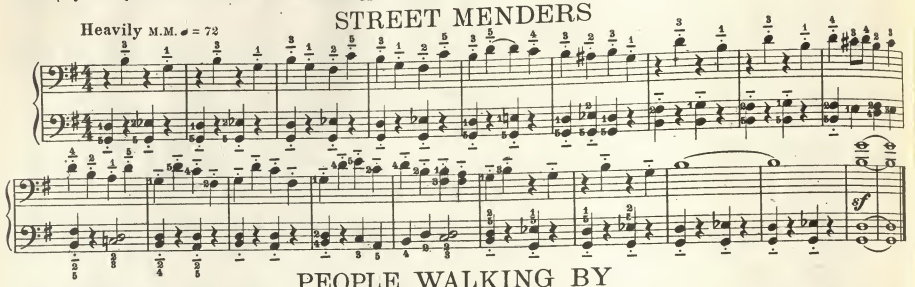
TWO CHARACTERISTIC PIECES

MARY GAIL CLARK

These clever little sketches are by a promising young American composer, who makes her initial appearance in our *Etude* pages. These pieces are taken from a set of six entitled *On the Street*. Each number is aptly descriptive of its title. *Street Menders*, suggesting the heavy rhythmic hammering of the workmen, is an excellent bass clef study piece. *People Walking By* affords opportunity for *crescendo* and *decrescendo* practice. Grade II.

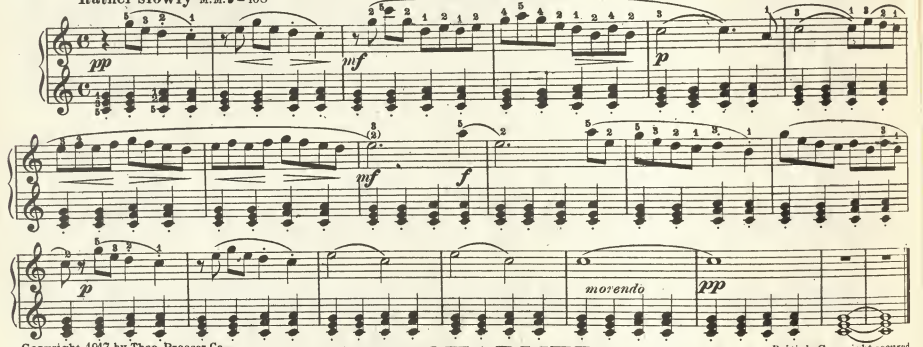
STREET MENDERS

Heavily M.M. ♩ = 72



PEOPLE WALKING BY

Rather slowly M.M. ♩ = 108



THE CHARMER

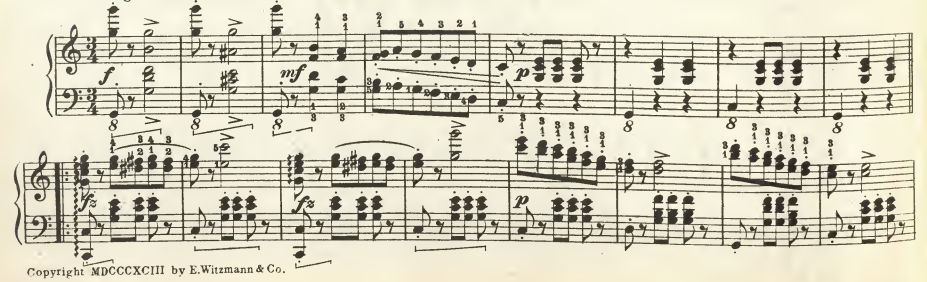
LA MOZA

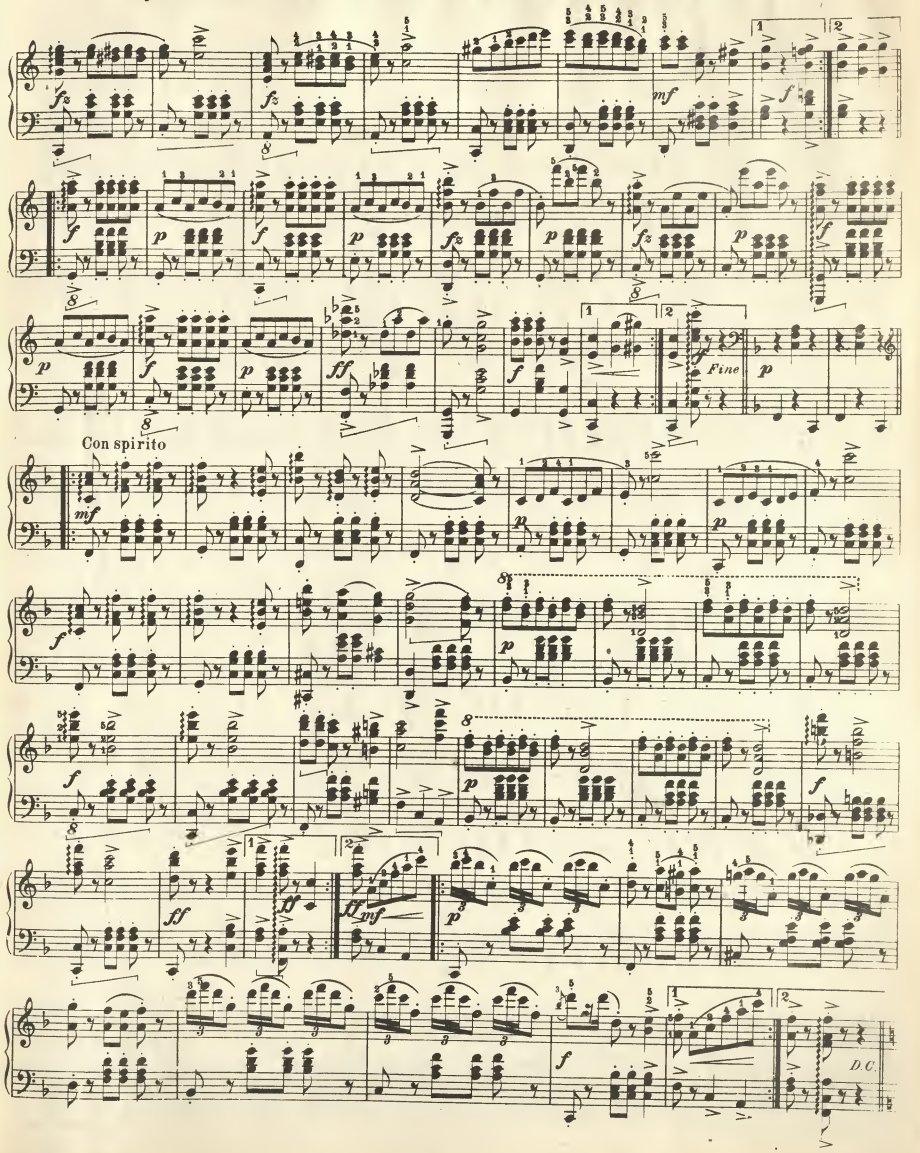
SPANISH DANCE

EDUARD HOLST

A lively Spanish waltz affording excellent practice in double-notes, in *staccato*, and in chord work. Accentuate strongly throughout. Grade IV.

Allegro moderato M.M. ♩ = 144

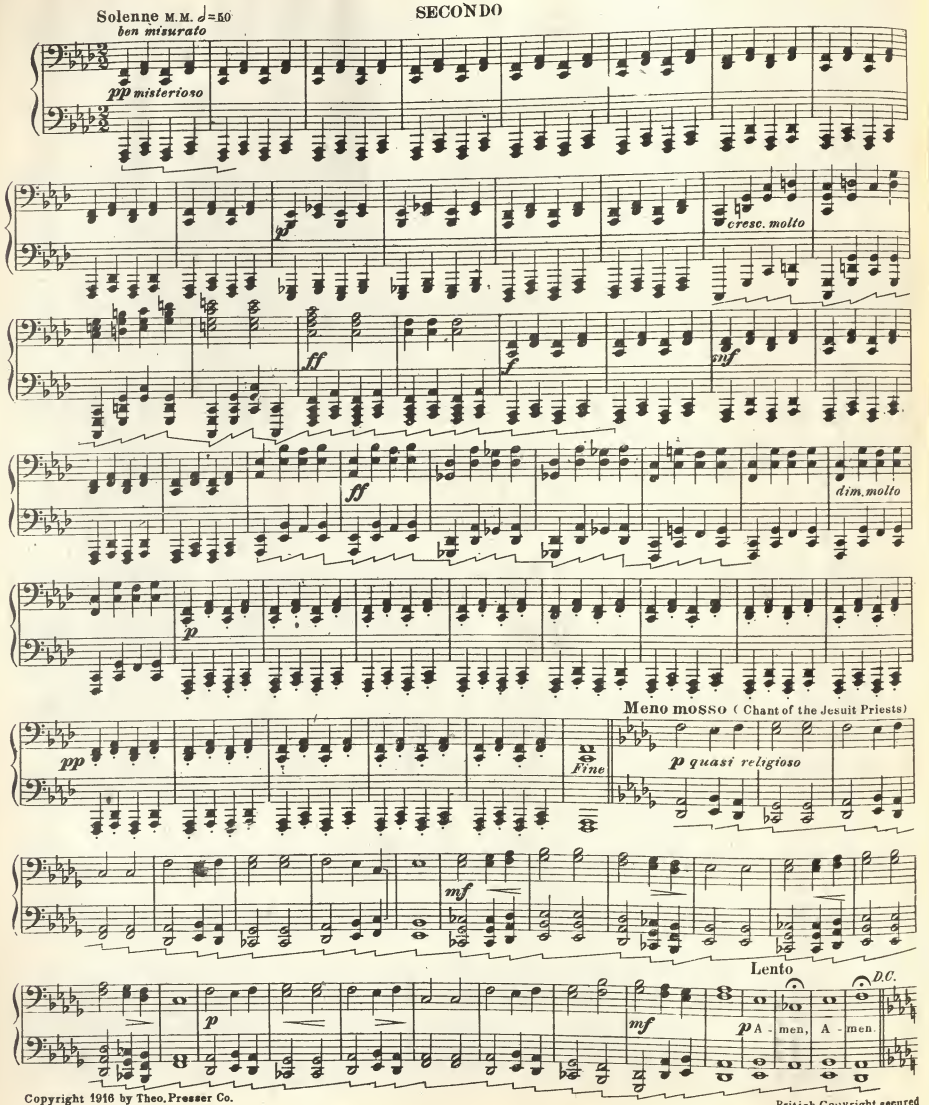




MARCH OF THE INDIAN PHANTOMS

E. R. KROEGER, Op. 80

SECONDO

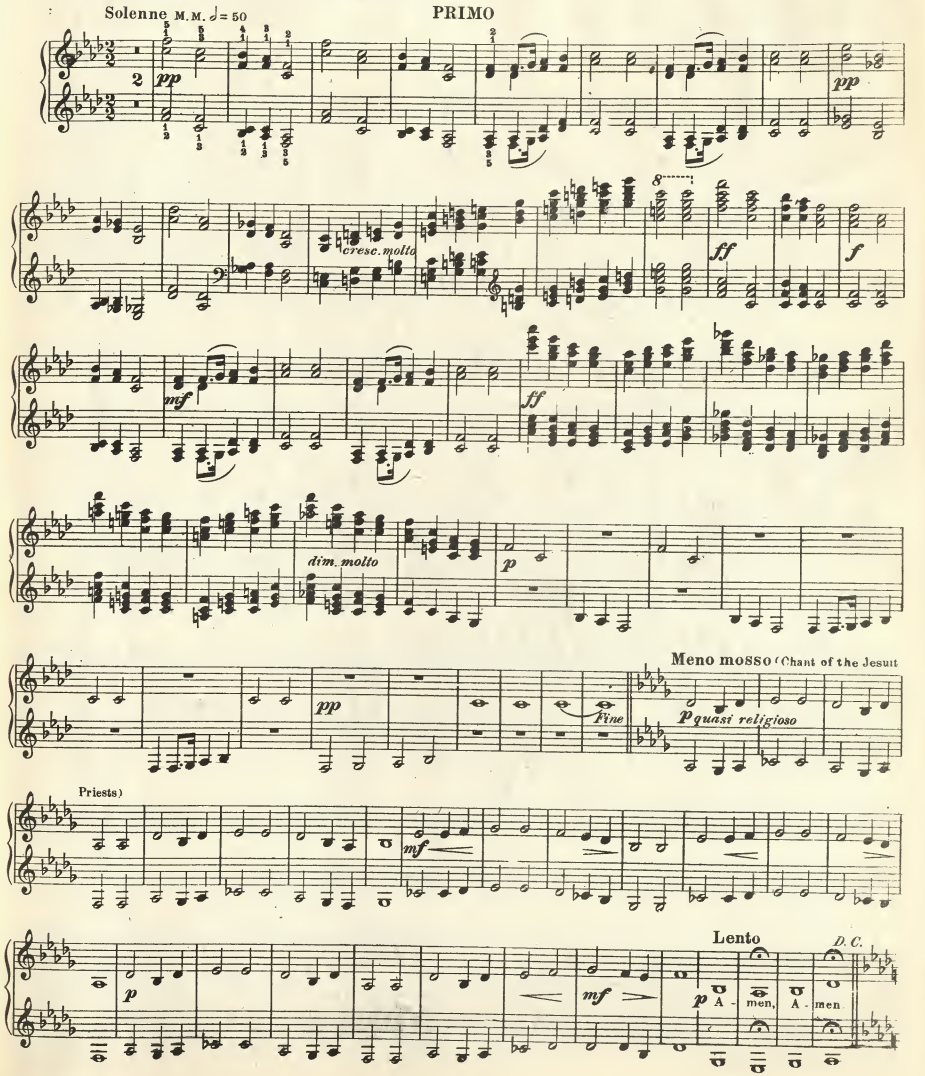


MARCH OF THE INDIAN PHANTOMS

E. R. KROEGER, Op. 80

In this very characteristic number, the *Secondo* part must suggest the veiled and muffled drumming of the Indian tom-toms. Play the piece in the style of a Patrol with long and gradual *crescendi* and *decrescendi*. Grade IV.

PRIMO



MINUET
from SYMPHONY IN E FLAT

W. A. MOZART

A favorite symphonic number newly and effectively arranged for four hands. This may be played as a *Children's Symphony* by following the indications given in the *Secondo* part. Each heavy dash indicates a stroke upon one or more of the percussion instruments named. These should be played in strict time throughout, and with the strokes exactly upon the beats given.

SECONDO

Allegretto M.M. ♩ = 126

All the Instruments — *mf* — Castanets — Tambourine — All — Cast. — Tamb.

p Triangle — Tamb. — Trgl. — Trgl., Cast

Drum Cymbals Tamb. — All *mf* — Cast. — Tamb.

All — Cast. — Tamb. — *p* Trgl. — Tamb. — *p* Trgl.

Trgl. Cast. — *pp* Trgl. — *Fine* — *p* Bell-chime (Triangle in the repeat) — *cantando*

Cast.

pp — *p* Bell-chime and Triangle — *D.C.*

MINUET
from SYMPHONY IN E FLAT

W. A. MOZART

PRIMO

Allegretto M.M. ♩ = 126

mf

p — *mf*

mf

p — *p*

pp — *Fine* — *p cantando*

con espress.

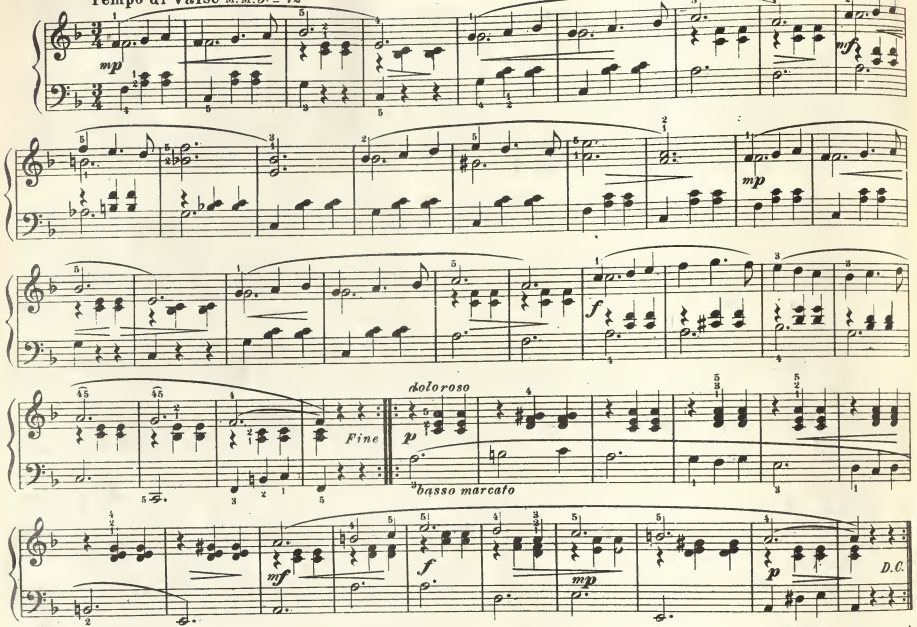
pp — *p* — *D.C.*

THE SKATERS WALTZ

The gliding motion of this waltz suggests the easy and graceful evolutions of the skaters. Grade 3.

WALTER ROLFE

Tempo di Valse M.M. ♩. = 72

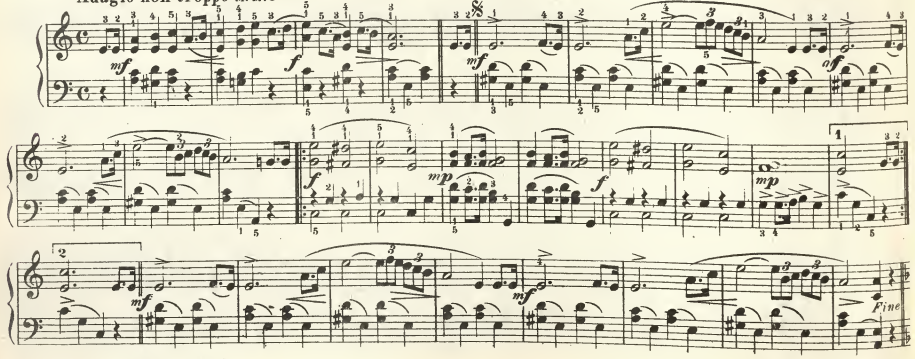


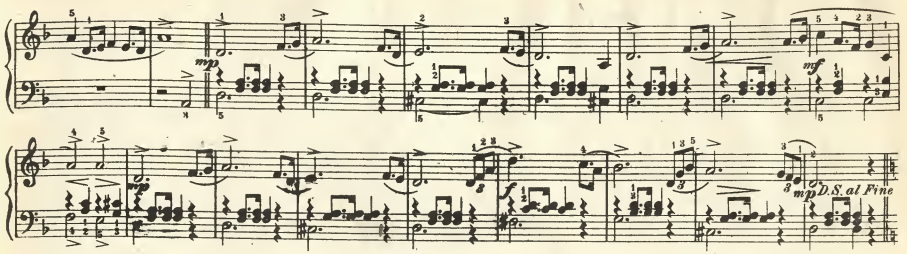
POOR COCK ROBIN

A clever juvenile characteristic piece in the style of an elegy or funeral march. Good teaching pieces in the minor keys are scarce. Grade 2½.

HANS SCHICK

Adagio non troppo M. M. ♩ = 63



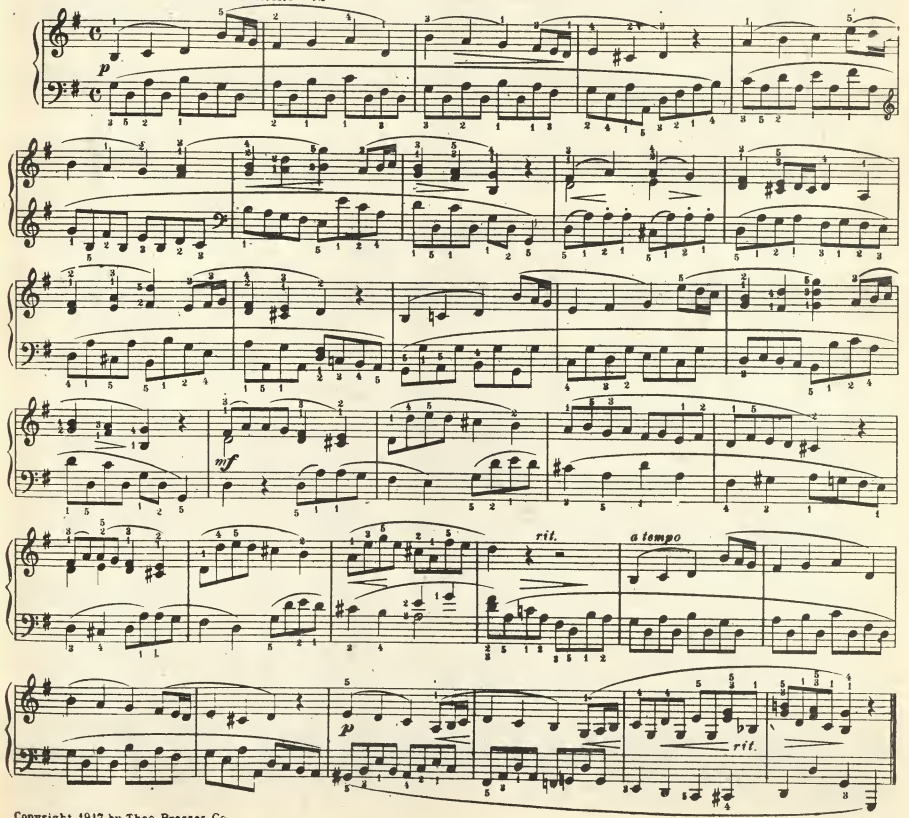


EVENING SONG

A charming easy teaching piece, affording opportunity for expressive playing and the cultivation of the singing tone. Grade 2½.

Andante cantabile M.M. ♩ = 72

EMILE FOSS CHRISTIANI



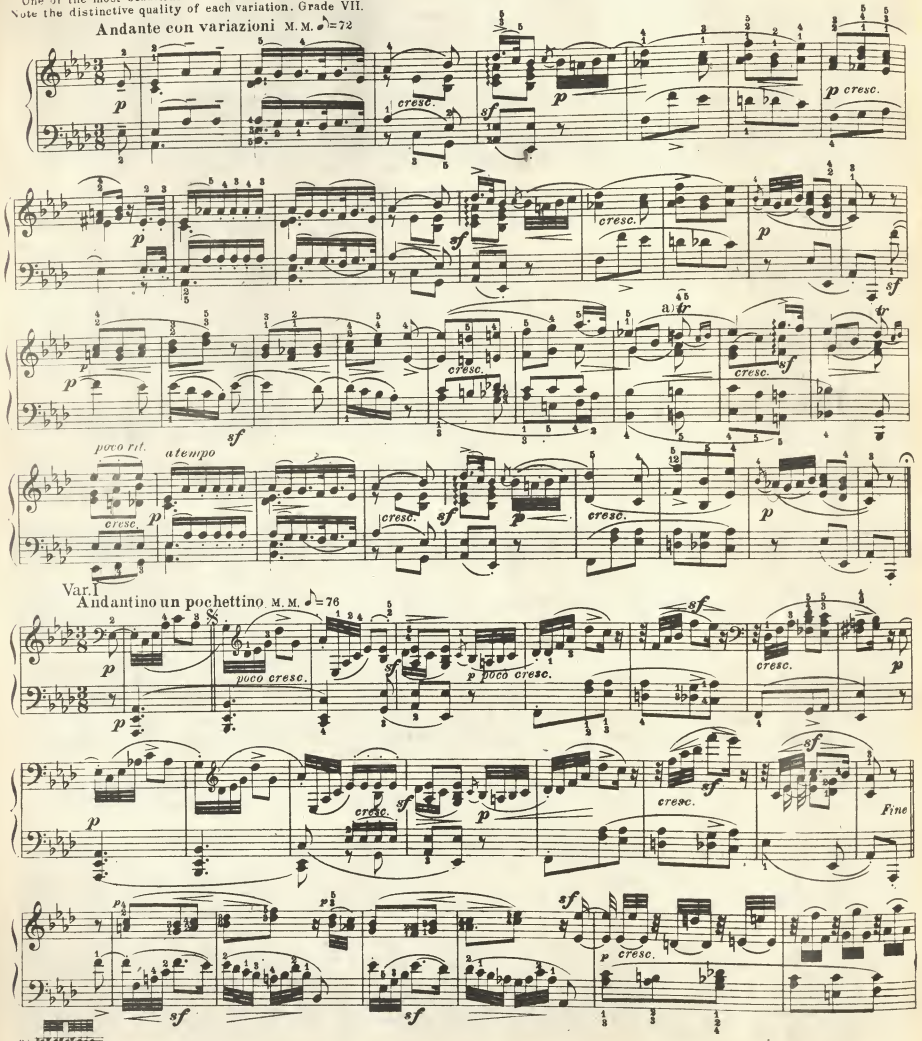
ANDANTE AND VARIATIONS

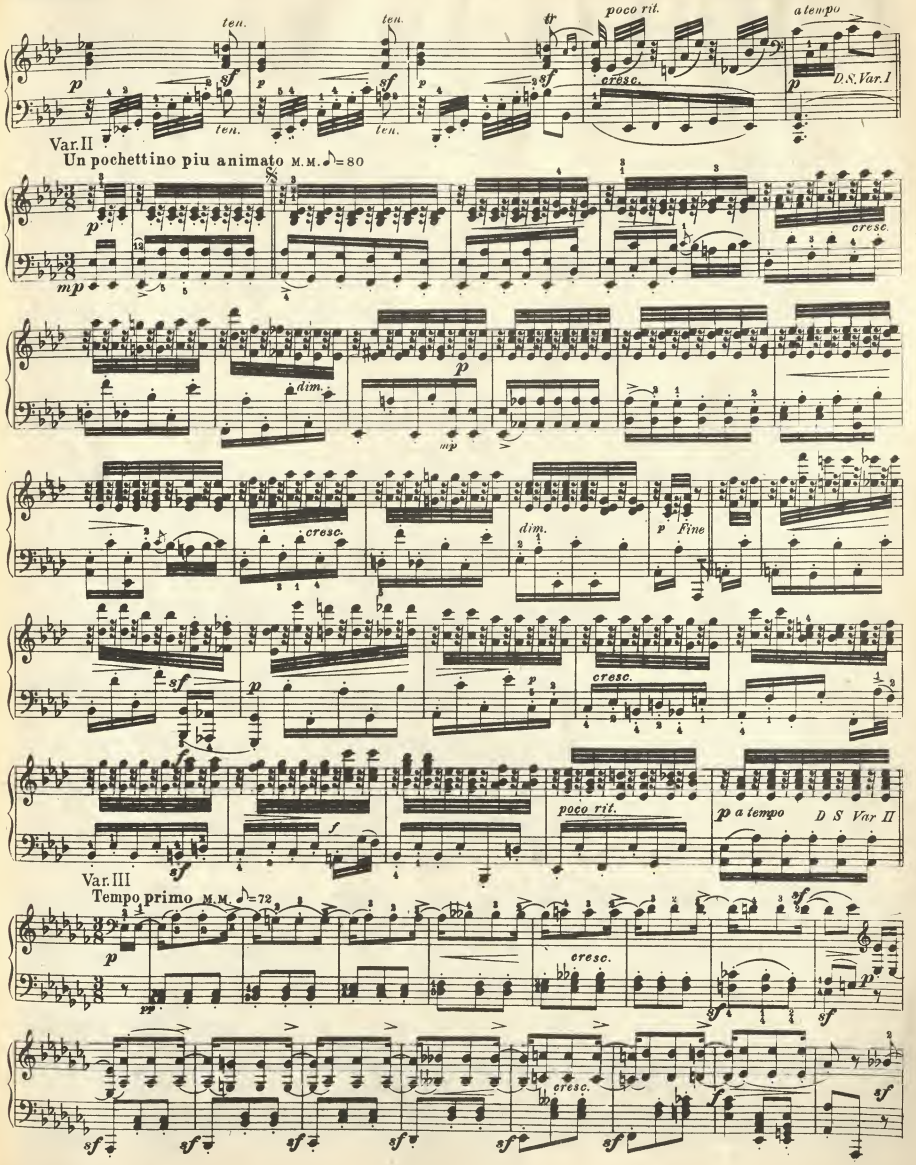
from SONATA, Op. 26

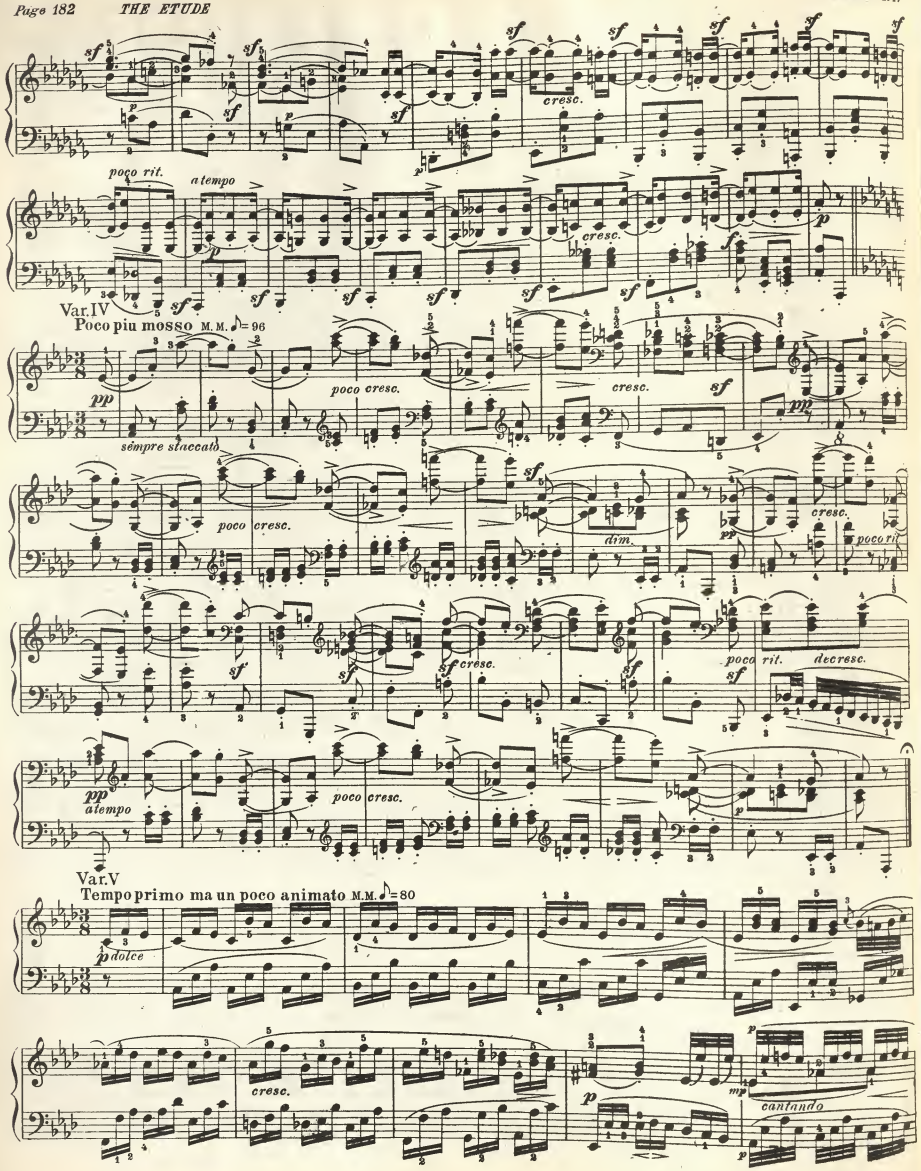
L. van BEETHOVEN

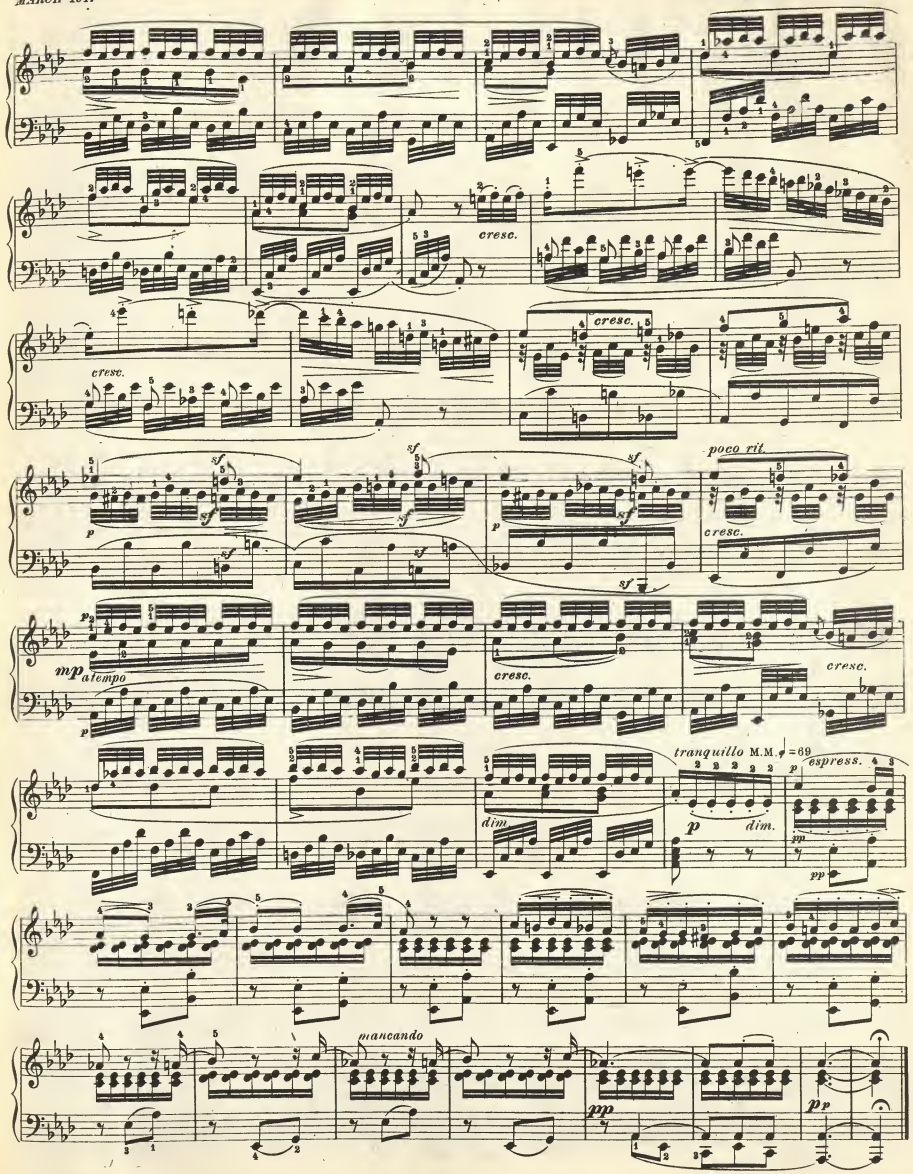
One of the most beautiful movements in all the Beethoven sonatas. These are genuine variations, not merely figurations of the same theme. Note the distinctive quality of each variation. Grade VII.

Andante con variazioni M. M. ♪=72






poco rit.
a tempo
cresc.
Var.IV
Poco piu mosso M.M. ♪= 96
pp
poco cresc.
sempre staccato
sf
mp
dim.
poco rit.
decresc.
a tempo
Var.V
Tempo primo ma un poco animato M.M. ♪=80
p dolce
mp
cantando


cresc.
poco rit.
mp a tempo
tranquillo M.M. ♩=69
espress.
dim.
mancando
mp
pp

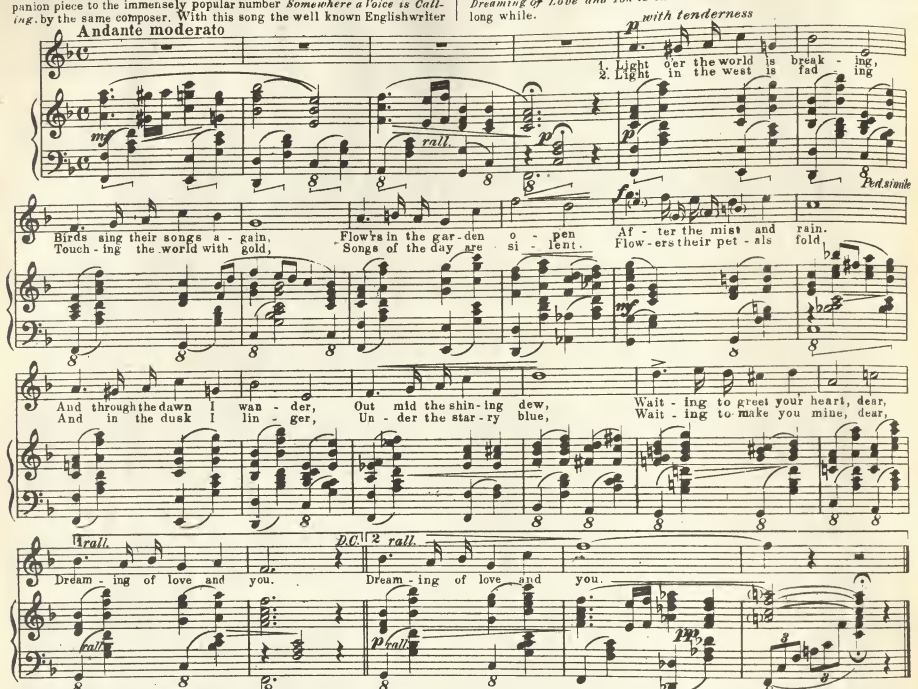
DREAMING OF LOVE AND YOU

EDWARD LOCKTON

ARTHUR F. TATE

Here is a genuine novelty for singers. This grand, new song is a companion piece to the immensely popular number *Somewhere a Voice is Calling*, by the same composer. With this song the well known Englishwriter

Mr. Arthur F. Tate makes his initial appearance in our *Etude* pages. *Dreaming of Love and You* is one of the best songs we have seen in a long while.

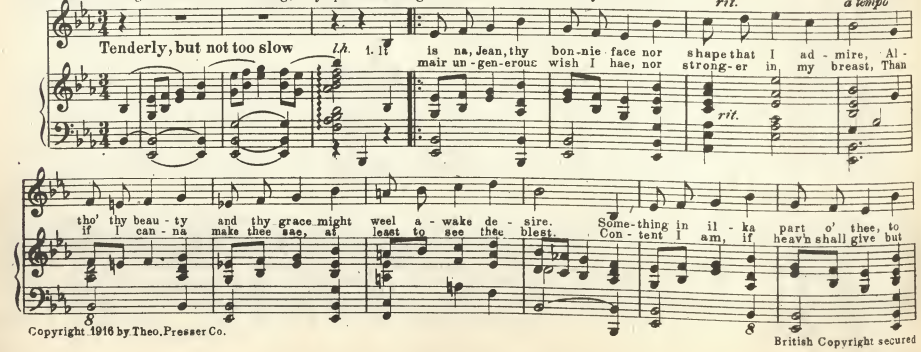


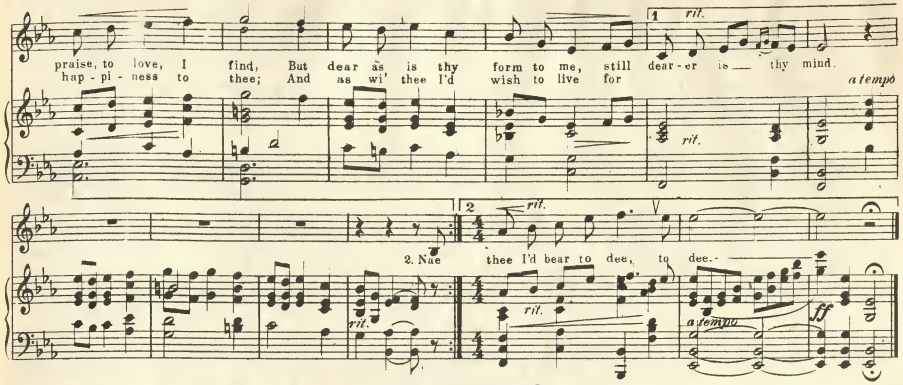
IT IS NA, JEAN, THY BONNIE FACE

ROBERT BURNS

REGINALD BILLIN

A tuneful and singable Scotch dialect song; a sympathetic setting of the well known verses by Burns.

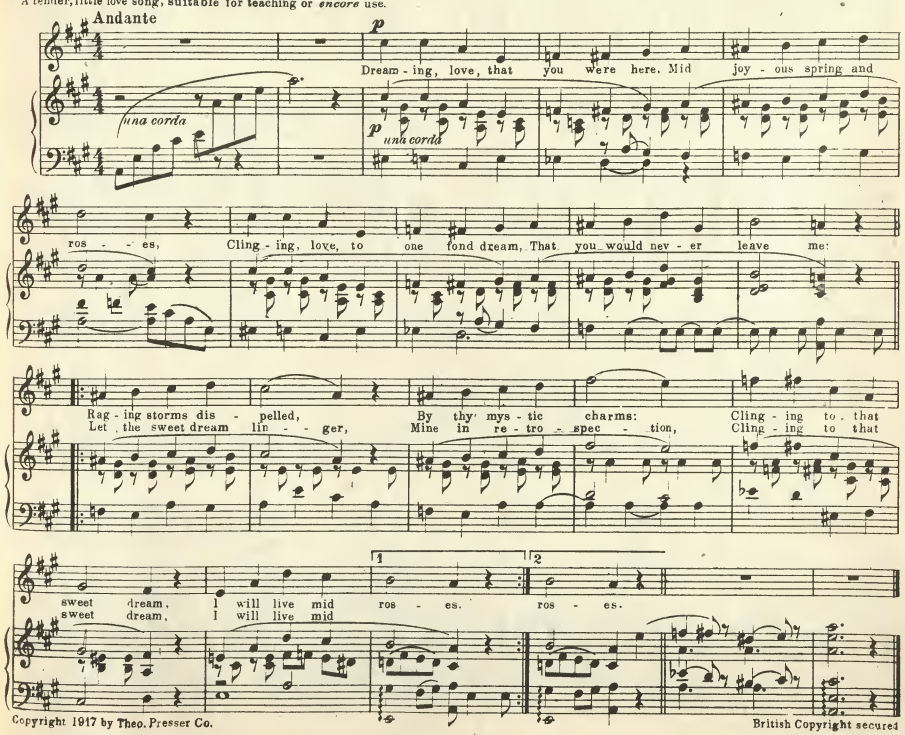




DREAMING

CHARLES EDWIN DANCY

A tender, little love song, suitable for teaching or *encore* use.

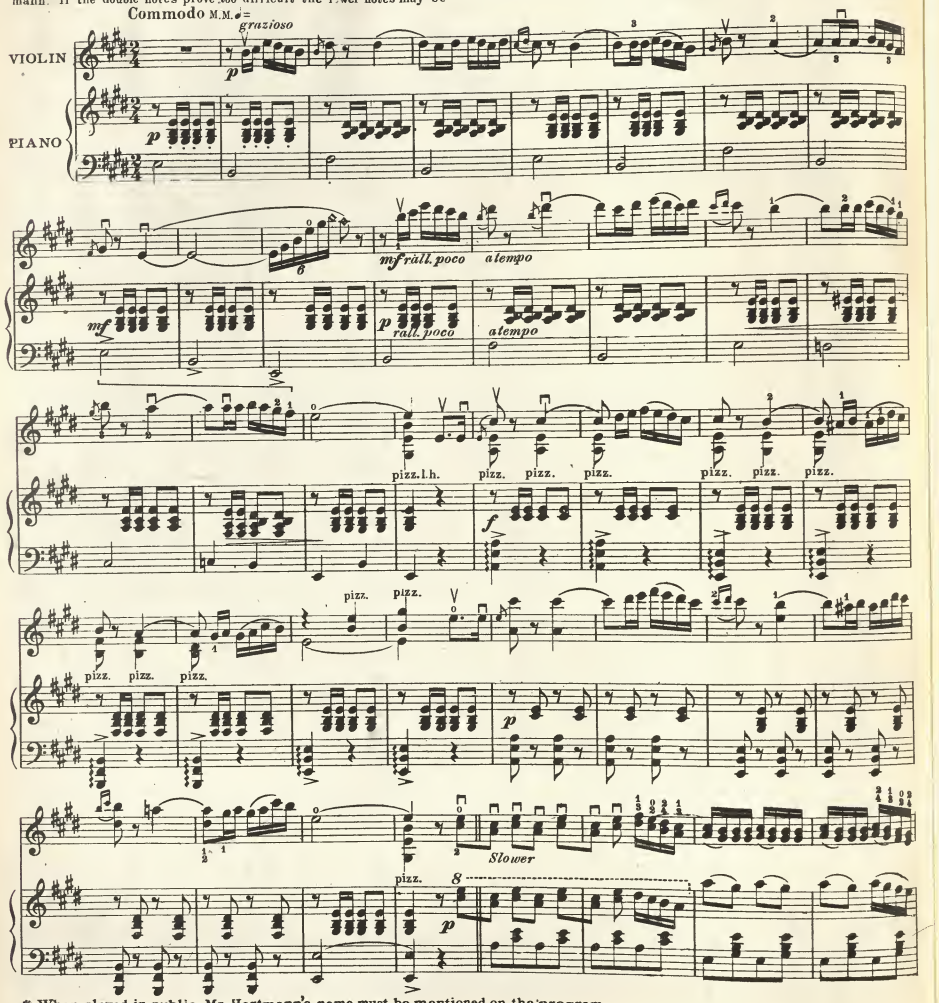


NEAPOLITAN DANCE SONG

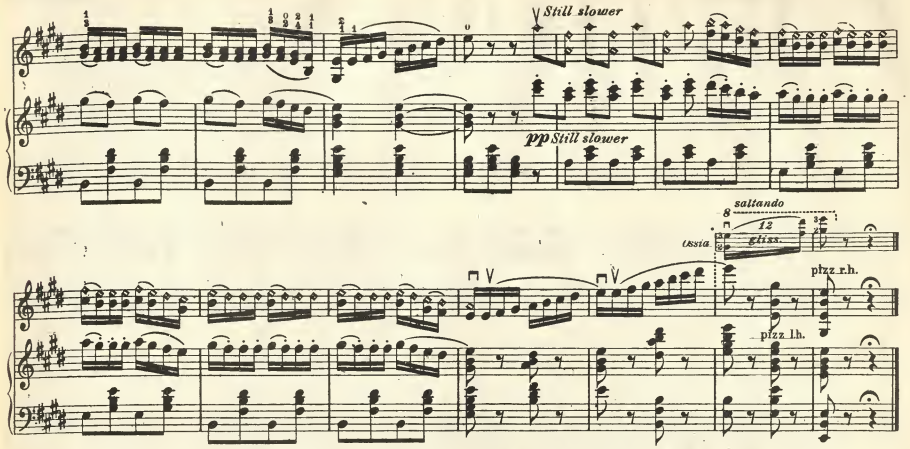
P. TSCHAIKOWSKY

Free transcription for Violin and Piano by
ARTHUR HARTMANN*

One of Tschaikowsky's celebrated pieces for the young, Op. 39, founded on an Italian folk song, effectively arranged for violin by Arthur Hartmann. If the double notes prove too difficult the lower notes may be omitted; if the harmonics prove troublesome the actual notes may be played.



* When played in public, Mr. Hartmann's name must be mentioned on the program.



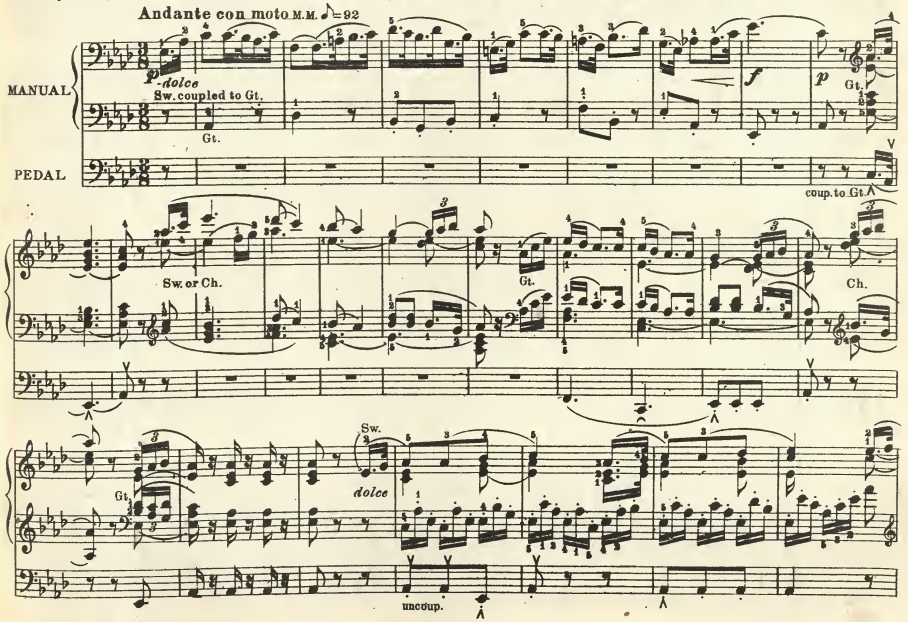
ANDANTE CON MOTO

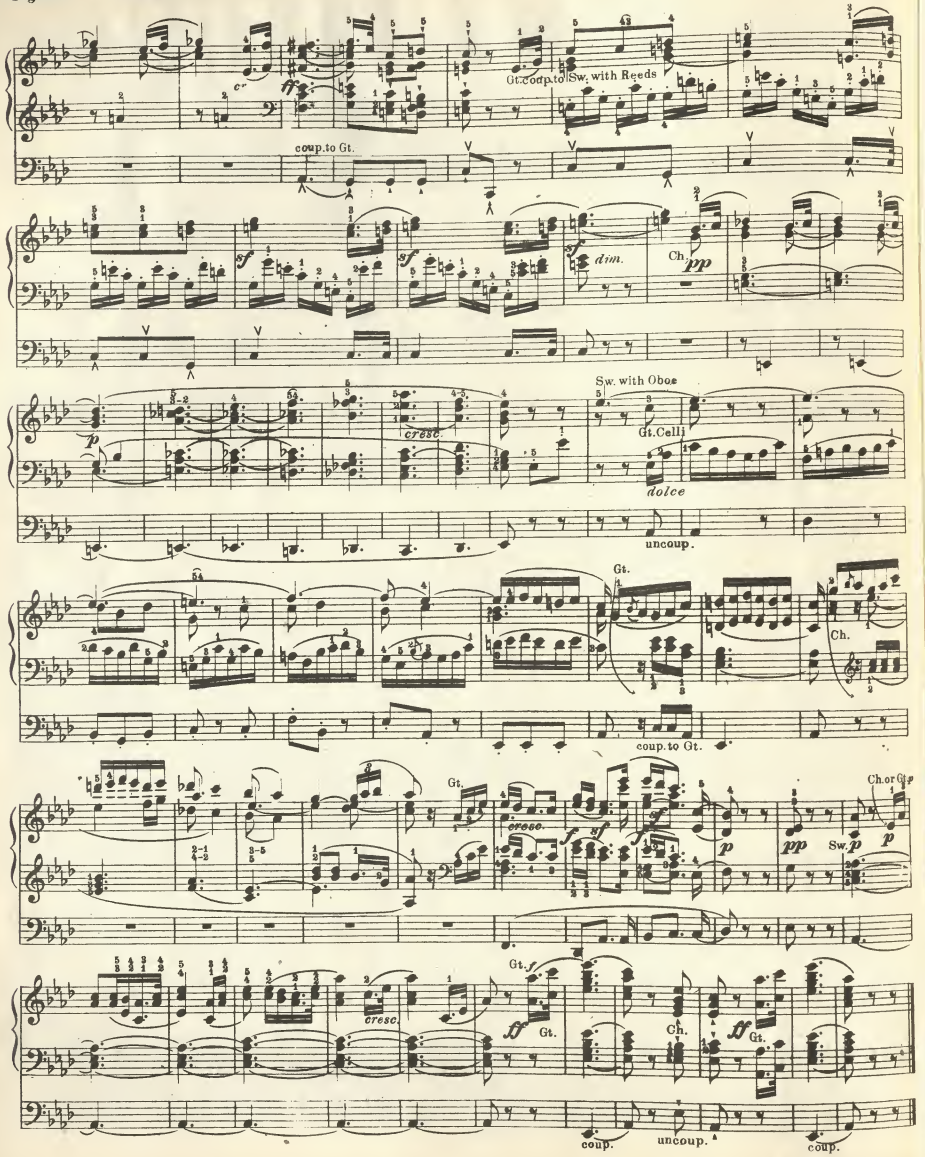
from FIFTH SYMPHONY

L. van BEETHOVEN
Arr. by E. Batiste

Registration: Sw. Oboe
Gt. Org: Diaps. and Gamba 8′
Ch: Soft 8′
Ped: Soft 8′ and 16′

There are few of the master's compositions that so readily lend themselves to adaptation for the organ as this lovely movement. It affords contrasts of tonal and rhythmic qualities that are seldom excelled, and which may be made effective upon a two manual instrument by careful arrangement.



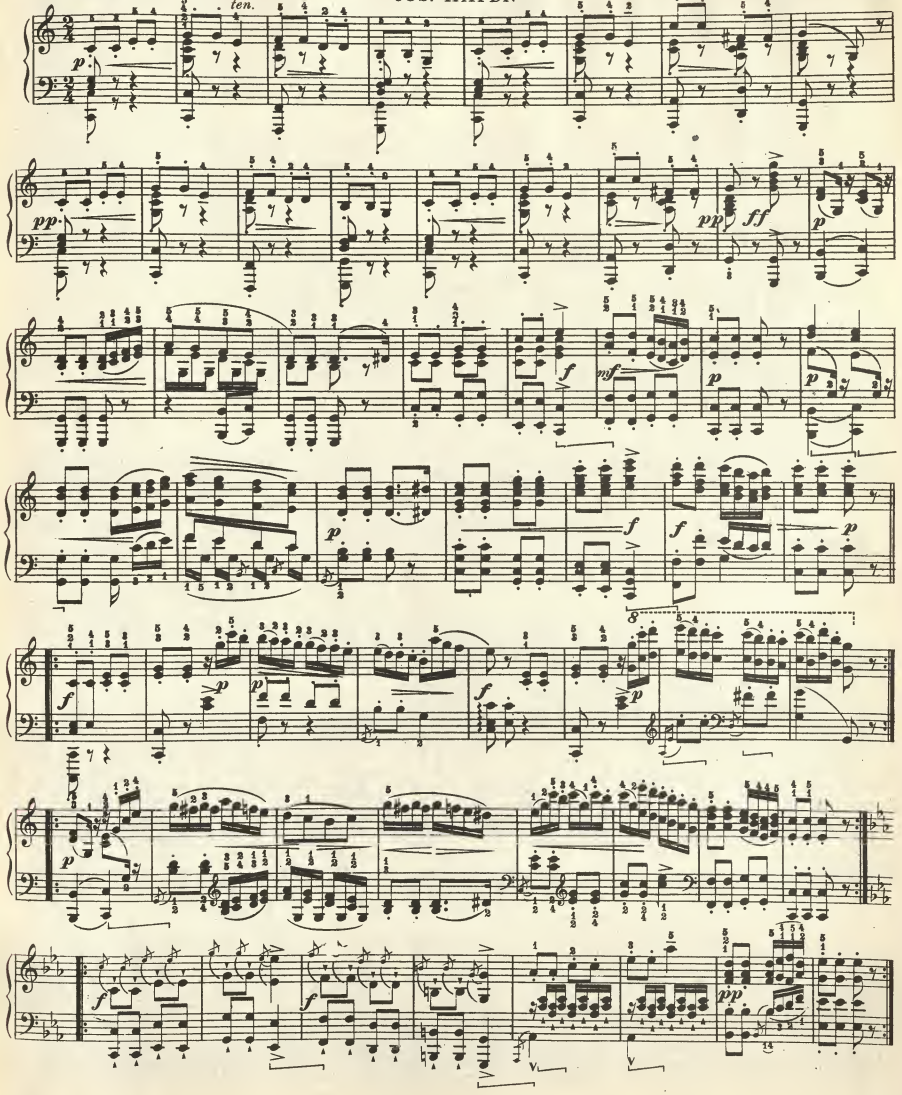


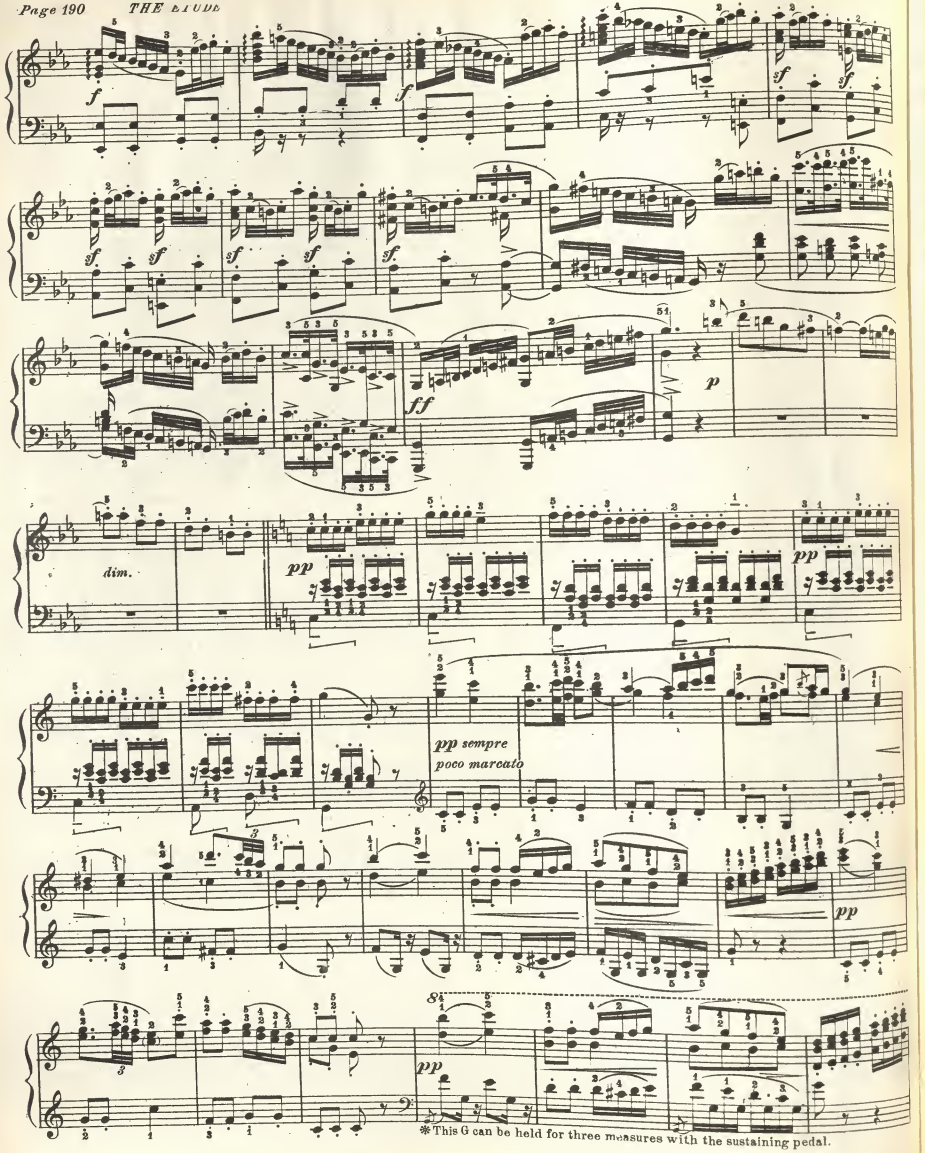
Revised, edited and fingered by
ANTHONY STANKOWITCH

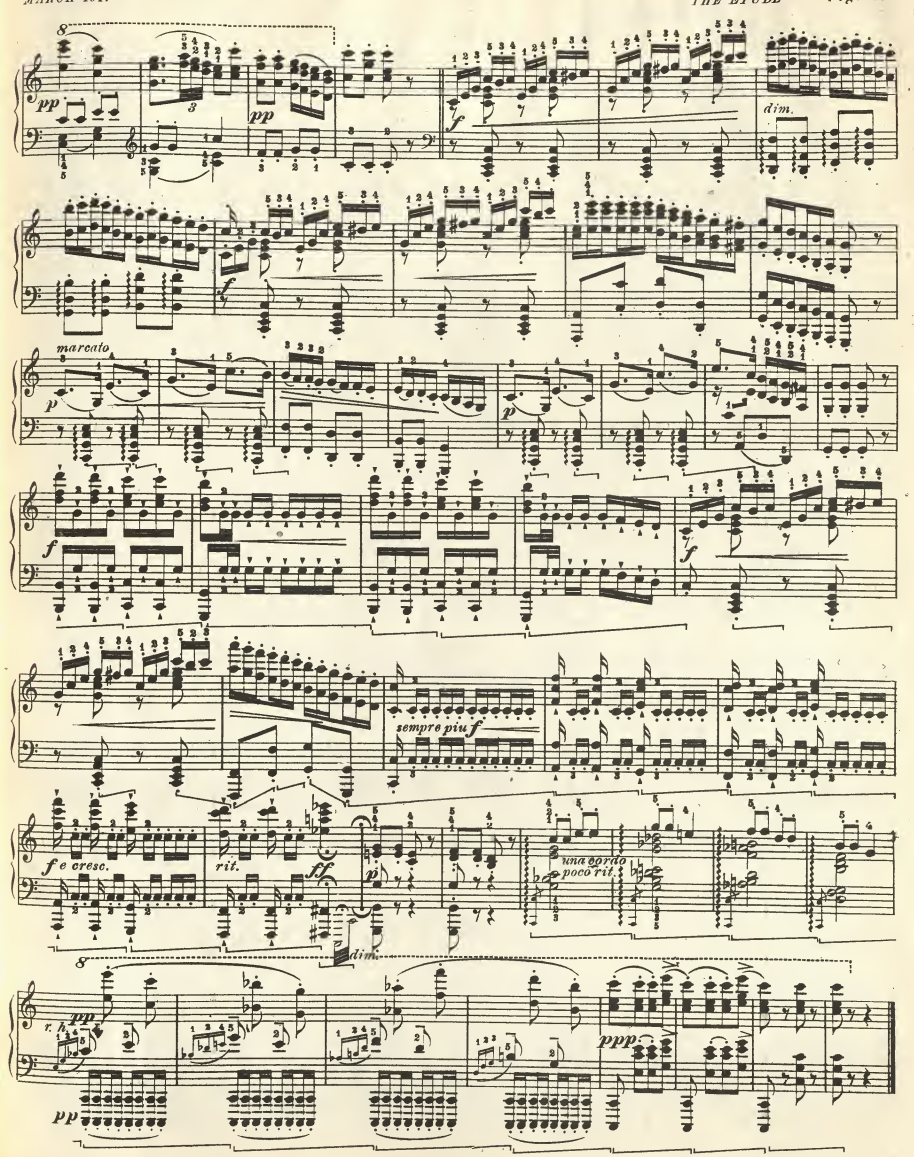
ANDANTE
from "SURPRISE SYMPHONY"
JOS. HAYDN

Andante M. M. ♩ = 58

Transcription by
C. SAINT SAENS




f
ff
p
dim.
pp
pp sempre
poco marcato
8va
*This G can be held for three measures with the sustaining pedal.

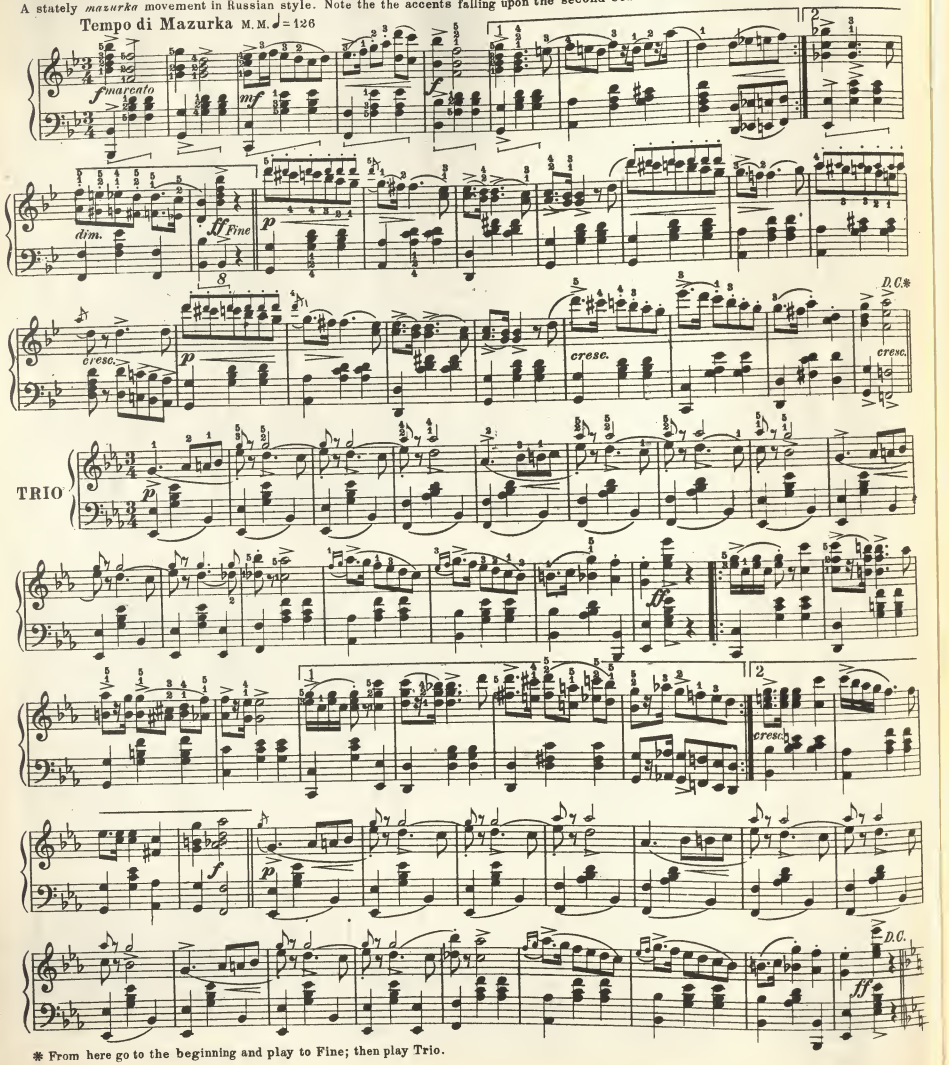

8va
pp
f
dim.
marcato
p
sempre più f
f e cresc.
rit.
ff
dim.
una corda
poco rit.
r. h.
ppp

ZINGA

RUSSIAN MAZURKA

THEO. BONHEUR

A stately *mazurka* movement in Russian style. Note the the accents falling upon the second beat. Grade IV.



* From here go to the beginning and play to Fine; then play Trio.

The Story of the Irish National Tune

By C. A. Brown

Time was, and not so many years ago, when the wearer of the green declined to tolerate the sight of a yellow emblem. But of late, even in Ireland, there is less and less of bitterness between the two factions. And to-day, the crack of the shillelah is not heard so often as formerly, to the accompaniment of the strains of "St. Patrick's Day in the Mornin'." Although, as ever, the Shamrock is still the national emblem, in conjunction with the fine old Irish folk-tune which may be called the national anthem of Ireland. Report says 'twas the friendly tact of a gracious Queen that was largely instrumental in bringing about this wholesome change of feeling.

Just before Queen Victoria's memorable visit to Ireland, in the last year of her reign, she gave orders that the members of her Irish regiment were to wear the shamrock in their headgear, on Saint Patrick's Day.

It was a little thing to do; but it raised the national emblem of the green old isle officially, and it made the tiny three-leaved plant universally popular as it never was before.

The best-beloved of the Irish poets, Tom Moore, whose own identical "Irish Melodies" harp is now in the Moore room at the Royal Irish Academy, in Dublin, sings of the "triple grass" which "Shoots up with dew-drops streaming,"

"O the Shamrock, the green, immortal Shamrock!
Chosen leaf
Of Baird and Chief,
Old Erin's native Shamrock!"

The tiny three-leaved plant is so popular that if the loyal Irishman can get no shamrock, real or counterfeit, he wears a green necktie, or a strip of green in his coat lapel.

The great love for the plant inspired the famous ballad, "The Wearin' o' the Green," which exists in several forms and versions. The best-known, however, is the one written by Dion Boucicault, the dramatist. It is sung by Shaun the Poet in *Arrah-na-Pogue*.

According to the most trustworthy accounts, it is one thousand four hundred and fifty-one years ago, on March 17, since the death and beatification of Saint Patrick took place. It is one of the incongruities of history that the patron saint of the Emerald Isle should have been a Scotchman born; an enthusiast, whose zeal prompted him to cross the channel, intent on the perilous work of converting the—at that time—pagan Irish. His arrival on Irish soil took place, probably, between 440 and 460 A. D. Even though the idea was not entirely new, for Christianity had been previously introduced in some parts of the island, St. Patrick encountered great obstacles, for a long time.

But in the end, St. Patrick's labors in Ireland were crowned with great success; and he established a number of schools and monasteries. Nennius states that his mission continued forty years; and that he died at an advanced age.

In Downpatrick, near the place where he had once been in bondage, and, as a slave, had at one time tended sheep, his ashes are now supposed to repose.

Legends relate that St. Patrick, when preaching the gospel to the benighted inhabitants of pagan Ireland, explained the great doctrine of the Trinity by the triple leaf of the shamrock. But many and warm have been the disputes as to whether the good saint plucked the bright green leaf of the wood-sorrel, or the more familiar herbage of the white clover. Some writers contend for the wood-sorrel—Oxalis acetosella—because the leaves unfold about the time of St. Patrick's Day; while others as stoutly maintain that the Trifolium repens or White Clover, was the famous plant.

This is one of the things that we can never know, for certain. But the White Clover is the one now generally worn on St. Patrick's Day.

A four-leaved shamrock is of such rarity that it is supposed, in Ireland, to endue the finder with the magic power portrayed in a song by Samuel Lover.

"I'll seek a four-leaved Shamrock, in all the fairy dells.
And if I find the charmed leaves, Oh, how I'll weave my spells!"

So read the tales of the National Emblem: and as for the National Anthem, *St. Patrick's Day in the Mornin'*, those who have made the subject a study claim that this rollicking tune is quite old; it can be traced back to about 1700 A. D.

It is declared to have been played by the Irish pipers at the Battle of Fontenoy, in 1745.

The special object of any folksong should be to reflect the character and thought of the people among whom it was born. And "St. Patrick's Day" certainly achieves its object in life; for it clearly illustrates the frolicsome carelessness and bubbling merriment of the warm-hearted Irish peasantry.

Training Pupils to Hear Themselves Play

By Harold S. Clickner

Music is intended to appeal to the ear, and for this reason the ear should be trained to receive it. Nevertheless there are a vast number of music students who upon examination are found to be lacking in this very essential. If their ears were trained to hear their own playing they would surely not be satisfied with the poor tone, uncertain tempo and slovenly inaccuracies in technic which so palpably reveal the lack of proper habits of self-criticism. Teachers are often to blame for this condition in that they neglect to insist on having their pupils train themselves to listen. Most students go as frequently as possible to concerts, and it should be part of the teacher's duty to question them as to what they have heard. In this way, they will get an incentive to listen.

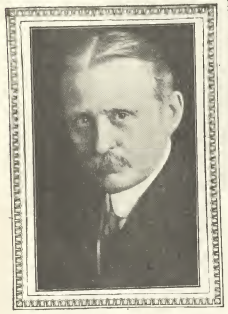
Last winter the writer took nine of his pupils to hear a Josef Hofmann piano recital. Each pupil had previously received some ear-training, and after the concert was requested to write a short article commenting on the performance. The articles proved to be illuminating, and equal to many of the criticisms which find their way into the newspapers. Of course pupils find it easier to criticise the playing of somebody else rather than their own—it is so easy to observe the mote in another's eye, while neglecting the beam in one's own; but this is better than being blind to both mote and beam. The student quick to find faults in another's playing will soon learn to detect his own.

Department for Singers

Edited for March by D. A. Clippinger

Practical Voice Culture

In speaking to an ETUDE audience we are asked to be practical. That is another way of asking us to say something that will be useful. There is a great need in voice training for the clear vision, for definite knowledge, for a clear understanding of what is actual and what is fanciful. In this, as in all other things in which the element of taste plays such an important part, there are many things



which readily lend themselves to argument and have become the subject of protracted debate, but experience has taught me that there is much unnecessary confusion, and students become muddled about things which are not inherently difficult or mysterious. This is not strange when the facts are considered. The voice can produce so many different kinds of tone in such a variety of ways that which is right and which is wrong is a difficult matter for the student to determine; but the experienced teacher is supposed to see things clearly and his is the task of enlightening the student.

If the scale of the human voice, its power, quality, and compass were established as is that of the piano, the one great problem in the training of a singer would be much simplified, practically eliminated, but inasmuch as it is not, we are constantly facing what has crystallized into the term voice placing.

Voice Placing

This term has been used as a peg upon which to hang every whim, fancy, formula, and vocal vagary that has floated through the human mind in the last couple of centuries. It has furnished an excuse for inflicting upon vocal students every possible product of the imagination disguised in the word *method;* and the willingness with which students submit themselves as subjects for experiment is beyond belief. The more mysterious and abnormal the process, the stronger is their faith in its efficacy. The nature of the vocal instrument, its wide range of possibilities, and its intimate relation to the imagination make it a peculiarly fit subject for experiment. The scientist, the mechanic, and the psychologist have all tried to make it conform to their theories. Sometimes these theories have been right, often they have been wrong; but there is no legislative enactment to prevent theorizing, hence it doubtless will continue until the general musical intelligence reaches such a stage that it automatically ceases.

Out of this comes such remarks as—Mr. So-and-so knows how to place the voice, Mrs. Thus-and-so does not know how to place the voice, Mr. A places the voice high, Mr. B does not place the voice high enough, Mr. C is great at bringing the tone forward, etc. This goes on through a long list of fragments of English of which few people who use them could give an intelligent explanation.

Now voice placing means just one thing, not half a dozen. It means learning to produce beautiful tone. When one can produce beautiful tone throughout his voice it is placed, and it is not placed until he can. It must first be said, however, that teachers differ both on what constitutes good tone and how it shall be produced. Here the muddle begins.

Directing the Tone

There is a well-established belief among singers young and old that the tone must be directed to the point where it is desired that it shall focus. This belief seems to be intimately associated with another even more picturesque; namely, that the only way to tell whether a tone is good or bad, right or wrong is by how it feels. I recall a writer who says that the column of breath must be directed against the hard palate toward the front of the mouth, in order to get a resonant tone. Consider this a moment. When the breath is properly vocalized, its power is completely destroyed. Any one may test this by vocalizing in an atmosphere cold enough to condense the moisture in his breath. If he is vocalizing perfectly, he will observe that the breath moves lazily out of the mouth and curls upward not more than an inch from the face. The idea that this breath which has not a particle of force can be directed against the hard palate with an impact sufficient to affect tone quality is the limit of absurdity. If the writer had spoken of directing the sound waves to the front of the mouth, there would have been an element of reasonableness in it, for sound waves can be reflected as well as light waves; but breath and sound are different things.

The constant injunction to students to "bring the tone forward," "place the tone in the head," or "direct the tone into the head," is in most cases of doubtful benefit. It is likely to result in a hard, unsympathetic tone. Further, the attempt to drive the tone through the head sets up a resistance which prevents it from going there.

What does the teacher mean when he tells the pupil to place the tone in the head? He means that the student shall call into use the upper resonator. If one holds a vibrating tuning-fork in front of a resonating tube, does he direct the vibrations into that resonating cavity? No, Neither is it necessary to try to drive the voice into the cavities of the head. The only possible way to place the tone in the head is to let it go there.

When will the singing world learn that the one thing that makes voice production difficult is resistance? Get rid of resistance so that the throat is perfectly free, no interference, no tension, no rigidity, no reaction or clutch when the tone begins, and there will be no more trouble with voice placing; it will place itself. Neither will he look for a physical sensation to learn whether the tone is right or wrong, for a sensation is unreliable.

In the formation of vowels indirect control is as necessary as in forming tone qualities. The correct concept is the most important thing. At the Gobelin Tapestry works, near Paris, I was told that the weavers of those wonderful tapestries use twenty-four shades of each color, and that their color sense becomes so acute that they readily recognize all of the different shades. Now there are about as many shades of each vowel, and the ear must become so sensitive that it detects the slightest variation from the perfect form. In fact, from beginning to end of voice culture and singing the ear is the court of last resort, for music is something to hear. The real voice teacher does not look at the voice, he listens to it. Therefore his value depends upon how well he listens, or in other words, upon his ability to listen for the right thing.

Head Voice

On the upper part of the male voice there is a very general misunderstanding among students. Open and covered tones have been used so much in referring to chest and head voice that students always associate a somber quality with the upper tones. I recently heard a baritone sing the upper *E* with an open chest tone and the *F* next above it with a dark covered tone. The two were no more alike than black and white. With this idea of the upper voice an even scale is quite out of the question notwithstanding an even scale is what all singers should have, and it is what all voice teachers strive for.

Names are only of secondary importance, but I much prefer chest and head voice to open and covered tone. There is no reason why the upper part of the voice should be covered or somber. If perfectly produced it will be brilliant to the top of the compass; but that there is a change of mechanism and resonator in the upper part of the male voice I have no doubt whatever. It is always easy to precipitate an overheated debate on matters of vocal mechanism; so I leave this point with the simple statement of what I believe to be true.

The old idea of trying to get rid of the hard open tone in the upper register of the male voice by opening the throat and making the tone somber has added much to the sum total of throaty singing, and should have been discontinued long ago.

The work of training voices is not difficult if one has the vision which enables him to tell the difference between fact and fancy, the useful and the useless, the real and the unreal, the singer and the voice, and the self-restraint to confine the activity of his imagination to matters of interpretation rather than to the construction of vocal methods.

Why it is Good to Sing

THE following quaint reasons why it is good to sing were devised by William Byrd (1543-1623), one of the most famous of the illustrious composers of English church music. It is to be hoped that these observations will induce more ETUDE readers to sing—if only for the purpose of "opening the pipes":

1. It is a knowledge easily taught and quickly learned where there is a good master and an apt scoller.

2. The exercise of singing is delightful to nature and good to preserve the health of man.

3. It doth strengthen all parts of the breast and doth open the pipes.

4. It is a singular good remedie for a stuttering and stammering in the speech.

5. It is the best means to secure a perfect pronunciation and to make a good orator.

6. It is the only way to find out where nature hath bestowed the benefit of a good voice.

7. Because there is no music of instruments whatever to be compared to the voyces of men when they are good, well sorted and ordered.

8. The better the voyce, the meeter it is to honour and serve God therewith, and the voyce of man is chiefly to be employed to that end.

"Since singing is so good a thing,
I wish all men would learn to sing."

As the vocal instrument is essentially plastic to the will and adapted to express whatever the mind formulates, mind becomes the ruling factor, inasmuch as it can either create or destroy the musical and expressive quality which we demand in singing. It conceives the idea of sound; and the beauty or ugliness thereof is principally a question of ability to conceive tone that is beautiful or otherwise.

Yet in many cases we train the instrument only, or at least we make it our chief consideration, instead of training the singer, who is the real motive power that causes the vocal machinery to produce one effect rather than another. Now we cannot educate the singer without at the same time improving the action of the vocal instrument itself, but we can train the instrument without improving the singer. I hold, therefore, that if a treatise on singing is to be of any real practical value it must demonstrate what part the singer must play as a complete human intelligence plus a mechanism, instead of simply indicating how the vocal parts perform their various functions.—CLARA KATHLEEN ROGERS.

Mr. D. A. Clippinger, the editor of the Voice Department for this month, scarcely needs introduction to ETUDE readers. He is one of the best-known vocal teachers of the Middle West, having resided in Chicago for several years, identifying himself with the musical life of that city as writer and as teacher. His best-known work on the voice is "Systematic Vocal Training." Mr. Clippinger was born in Ohio, and was graduated from Northwestern Ohio Normal University. His musical studies were carried on in this country and in Europe.

The Old Italian Method

By D. A. Clippinger

IN recent years there has been a well-defined effort to revive the old Italian method of voice training, and some interesting books have been written, the aim of which is to show how the old Italians did it. Leaving these books to speak for themselves, there are certain facts in connection with the work of the teachers of the seventeenth and eighteenth centuries that are well established. That they produced singers great enough to find a resting-place in the musical histories will not be combated. That they did it with little or no knowledge of vocal physiology is also well known. The old Italian knew what pleased his ear, and he went to work to get it, and never stopped until he had it—two basic principles of teaching. The old Italian did not bother his head about whether he was scientific or merely artistic. He started out to produce a singer and he succeeded—another interesting and vital element in teaching. If a beautiful voice trained and produced in this way is not scientific, then so much the worse for science.

The modern who imagines he is teaching scientifically when he tells the pupil the names of the cartilages of the larynx, and shows him how to hold his tongue down and his soft palate up, producing thereby a hard and unsympathetic tone, is welcome to all of the comfort he can extract therefrom.

We learn further from studying the period mentioned above that there was as large a per cent. of bad teachers then as now, and that the few good ones produced the great singers and bewailed the decadence of the art, which shows that "mortal mind" is about the same in all ages.

The human intellect is a clumsy thing at best, notwithstanding we glorify and exalt it to the heavens. The intuitive faculty with which woman is credited is far higher. The human intellect, unless directed by some higher intelligence, is as apt to go wrong as right. An important part of voice training is that of eliminating effort, restriction, interference, self-consciousness and fear; and these are all the result of wrong thinking about this particular thing.

The old Italians may not have been perfect, but their intuitive sense of the beautiful, and using that as a basis appeals to the practical man as being superior to the system which puts the tongue, lips and larynx through fifty-nine evolutions before the victim is even ready to think about producing a tone. Verily the old Italians had points in their favor.

How to Train the Voice

By Italo Campanini

GOOD voices are natural, not made. The poet is born, and so is the great singer. But proper cultivation and assiduous work can do much to improve a voice that is scarcely above mediocrity. The carpenter must know how to use his tools before he can do fine work, and the man or woman ambitious to succeed on the lyric stage, no matter how wonderful the natural gifts he or she may possess, must consent to undergo the necessary training. Some require longer training than others. The length of time to train and educate a voice depends on the capacity and aptitude of the pupil. If one begins to train the voice properly at the age of seventeen or eighteen years of age, at twenty-three he should be permitted to sing important rôles. I will add, however, that it would be much better to wait until he is twenty-six years old. If the voice is once strained or too much fatigued when young, it is very injurious; and if the proper care and rest is not taken it may never amount to anything. Never overwork a young voice. If a young colt is ridden too soon or strained by pushing him too fast, he is practically ruined, and never will become a great racer. The same is true of a voice, and too much stress cannot be laid upon this fact. Many voices that have indications of a rare quality are literally murdered by zealous but inexcusably foolish overtraining. Nature cannot be pushed; it is the master that goes hand in hand with time and crushes those who attempt to violate its inexorable and immutable laws.

Pupils are too eager to sing. They wish to become great at one bound, when they are imperfect in their solfeggios and vocalizes. Some pupils require a practice of from two to three years on their solfeggios and vocalizes; and others more apt can get them perfect in a year.

Is It Really Lost?

By D. A. Clippinger

EVER since the training of singers became a business there has been an illtempered lament that it is a lost art. Following this lament back as far as there are available records, we must inevitably conclude that the art never was found. Some of the lachrymose harangues are full of resentment, and their authors feel that in losing the art of "bel canto" the country is offering them a personal affront that cannot be dismissed without at least one magazine article.

That this whole matter has not been seen through long ago is a marvel. At no period in the history of singing has there been more than one great artist in every thousand singers, and this average obtains to the present day. We might as well say that mathematics is a lost art because only one in about every fifty thousand of those who study mathematics become a great mathematician. Should we go through the entire list in the curriculum we would find similar averages.

The art of "bel canto" is not lost, because the bewailers admit that they still have it. Who ever heard of a bewailer doing otherwise. The only way they can make us believe it is lost is to admit frankly that they have lost it. With more operas, more opera companies, and more great singers than ever before, in spite of bad teaching, it would seem that if "bel canto" is lost something equally good has been found to take its place.

The Prima Donnas of the Woods

By Marguerite B. Price

It is summer, we know it, for our ears are besieged from early morn till late at night with the sweet songs of the birds,—love songs and tribal calls, anger and warnings, they all float out in one long, melodious stream, and I wonder if we always realize what an integral part of summer this music is? Even the casual listener would, I am sure, miss the beautiful sounds, if one day the birds were mute, for once they begin, come shine or rain, they sing bravely on, a fine example to man who is not so prepared to sing in times of trouble or 'neath dark skies.

To the musician they are a constant source of joy and inspiration, and I think it may be interesting for a few moments to glance at the tribute which the composers have paid to the birds in their various works.

By the poet they have been amply serenaded in every age and clime, but the musician does not come far behind.

To turn to them, we find in the third volume of Grieg's lyric pieces that dainty little creation von "Voglein" ("Little Bird"), in which we both hear his trills and gurgles of delight and can see his flutters in our mind's eye, as he hops from leaf to leaf. Cyril Scott has given us the harbinger of spring in his "Cuckoo-Call," full of the bird's plaintive minor third, the "Water-Wagtail," with his quaint runs and jumps and bobbing tail, and finally the splendid "Blackbird's Song."

Henselt's Masterpiece

Henselt sparkles forth in his lamenting desire, "If I were a Bird," soaring and trilling, rapturously bursting with his message in the vivid double sixths; while the stately splendor of the white queen, gliding across the water slowly and majestically is well represented in "Le Cygne" of Saint-Saëns, which has been so wonderfully portrayed by Pavlova in her "Death of the Swan." In a brilliant piano work of Leschetizky, "Les deux Alouettes," we have the soaring skylarks and their flood of song descending like dew on the earth from the heavens above, as they climb higher and higher up into the clouds. We have the lark, too, in Schubert's famous song, "Hark, Hark, the Lark," and in that splendid duet for voice and flute, "The Lark Now Leaves His Watery Nest," the words of which were very charmingly set by Pélissier in his popular aubade, "Awake."

The lover of the night, the persistently forlorn one, who seems to waste his sweetness on the desert air, is recorded in Alabieff's song and also by "The Nightingale" of Liszt.

St. Francis and the Birds

Turning to another aspect, we have "St. Francis and the Birds," and we can see again, as we listen to Liszt, the gentle saint talking to his feathered friends and blessing them, and then the "Bird as Prophet," by Schumann, and a prophet he is, not only foretelling the weather, but other things as well.

We have Wagner's bird-music, and those delightful bird songs of Liza Lehmann, with their "Two sticks across" and "A little bit of bread and no cheese," and again David's "Charming Bird" from the *Pearl of Brazil;* while surely the majority of Italian opera writers were thinking about birds when they penned their florid cadenzas.

The birds themselves appreciate man's music, and frequently singing canaries will warble vigorously whilst a violin is being played.

I often think even in nature-music not especially dedicated to birds, the composers have caught the rise and fall of the tiny singers, though perhaps unconsciously, such as in the sixteenth Prelude in G minor of Bach in the first book, and in the "Morning Song" from *Peer Gynt,* and, of course, the Beethoven *Pastoral.*

—From the *London Musical Standard.*

Opera and Pantomime

When Handel's opera *Tamerlaine* was published in London in the early part of the eighteenth century, the title-page bore the following inscription:

"To render this work more acceptable to Gentlemen and Ladies every song is truly translated into English Verse and the Words Engraved to the Musick, under the Italian which was never done before in any opera."

Doubtless ever since that time there has been a propaganda for opera in the vernacular. Nevertheless, at the present moment in America, and in England, opera must depend upon its pantomime and the "argument" for conveying its meaning to a very large part of the audience.

Unless one is exceptionally well versed in Italian, German or French, it is out of the question to catch more than a few phrases here and there that convey any definite meaning. The writer has repeatedly met people of culture, capable of carrying on a fluent conversation in several foreign languages, who have confessed that it is next to impossible to follow an opera libretto with any sense of comfortable comprehension.

There are several things that militate against understanding operatic texts heard over the footlights. Allowing that the diction of the singers is such that they can be understood and that the conductor is prudent with his baton, so that his singers are not drowned in the sea of sound, there is still the vastness of the auditorium to contend with. Elsa and Mimi are a square away from the enthusiast on high. Imagine singing to someone a whole square away and expecting to be understood. Again, the language of the texts is often archaic and sometimes extremely involved. Some of the Wagnerian texts are as complex as Browning or Whitman. Think of the feat of comprehending their meaning to strict metronomic time.

Last of all, some of the libretti of the older Italian tragic operas sound so farcical when read in English at this day that opera-goers may well think themselves blessed that they are not forced to listen to them seriously. Beautiful orchestral music and lovely vocal music, together with idealized pantomime, are quite adequate to make the operas in alien tongues understandable and enjoyable.

Music and the State

By Frederic W. Burry

The advocates of State interference in connection with music instruction have a somewhat narrow conception of the place and dignity of the art premiere.

Music is compared with medicine, and aside from the fact that people are put to considerable annoyance through meddling legislation in matters of health and hygiene, is it not rather absurd to link the greatest of the Fine Arts with the alleged art of doctoring and dosing?

Where or what is a correct standard? You cannot call Music an exact science. Music ever remains in the making. There are fictions to work with; but we have to be continually changing and remodeling our text-books and methods of tuition.

Teaching is a very personal affair. No two students should be handled exactly alike, and half the battle of successful results lies in a certain magnetic quality in the teacher that knows how to get in touch with the soul of the pupil, discerning vulnerable features, by subtle power, and influence uncovering weaknesses and foibles. Teaching is largely a box of tricks, gathered together by experience.

There are some who say that we do not learn by experience, but we truly learn in no other way. The other kind of knowledge, a mere tabulated congeries of prescribed rules and laws, simply makes one a parrot; a talking-machine. One knows nothing then,—and this is the only kind of knowledge, negative knowledge, that State regulation could direct in musical circles.

Does Paderewski have to display paper credentials, before managers will believe he knows how to play the piano? Ah, you say, but we are not all Paderewskis. No, and we are not likely to be, if the State is to be our guide. What does the State know about music? Ideals change; standards alter. Suppose there was to come an era or epoch, when it would be a criminal offence to compose or play anything but ragtime. Nonsense, you say; but just such grotesque edicts have in the past been sent forth, if not in the realm of our beloved art, at least in other kingdoms closely touching man's life and thought and activity.

There can be no one absolute standard in teaching. Because a person is a good musician, does not necessarily make him a good teacher; or again, a teacher may excel in one direction and lack in another. One thing sure, a cranky professor, no matter how gifted he may be, is not going to impart much instruction to the average sensitive pupil. The whole thing hinges on a matter of temperament. There must be a bond between master and pupil.

Teaching is much a matter of vocabulary. You not only should know how to play or sing, but how to talk; also how to keep silent; even how to think. Yes, even thought has something to do with the matter; and common sense, gumption, camaraderie, affiliativeness, strictness without severity, patience without indolence; lots of little things like these help to make up a good teacher.

Music is too big, too varied a proposition to be catalogued by any committee. It would all only lead to increased deceit.

Anyway, it's not coming, this unnecessary and impracticable State interference with music. Whatever the State may or may not be useful for, it must keep its hands off the Fine Arts. For these are sacred treasures, as they have little or nothing to do with any state.

Department for Organists

Edited for March by Frederick Schlieder, Organist of the Collegiate Church of St. Nicholas, New York

"The Conscious Ear"

Foreword

IN presenting material of thought to the readers of this department of THE ETUDE, I have taken the liberty to draw the attention to a few things that mean so much in the performance and enjoyment of music. While they apply to all musicians, the organist, by reason of the resources and peculiarities of his instrument, requires consideration of them in a larger measure than do his brother musicians. With an appeal for an open mind I wish to bring to you a few vital thoughts in connection with musical expression, hoping that they may invite a close inspection and urge earnest study.

THE Biblical saying, "Ears have they, but they hear not," is painfully true of most students of music. What is music without the ear? Yet how little care is bestowed upon this servant of musical intelligence.

There are three kinds of ears, namely: Those that cannot hear; those that merely hear; and those that listen. To the first belong those who are deaf; to the second belong the majority of those engaged in the musical profession; while to the third belong those who become leaders in the creation and expression of music and other things as well. No music is audible to those whose sense of hearing is impaired; to those who merely hear, music presents an agreeable exercise; while to those who listen, to those who are conscious that something of importance is occurring, music becomes the power that transforms one from a servant to a master.

All great artists have become masters of tone painting because they have kept the passage from the ear to the reception room of the mind well guarded. They listened to what they heard. The conscious ear was open. Only tones that were beautiful were welcomed, while others were expelled as unfit to record.

What music means to us as creators or interpreters depends upon the use we have made and are making of our ears, and I am frank to say that these servants but rarely receive strict orders from headquarters. Most persons are quite sensitive about their ability to hear. They will vehemently deny the presence of any weakness of the auditory nerve.

One of the biggest surprises that ever came to me was in my student days, when my instructor said to me one morning, "You must learn to hear better." I looked at him in astonishment. Had I not been playing the piano and the organ for many years? Had I not heard many recitalists and attended many concerts, operas, and the like? The full meaning of my instructor's remarks did not dawn upon me. Bent upon gaining strength, however, in whatsoever faculty a weakness was discernible, I set to work earnestly to exercise my sense of hearing, and to my pleasant surprise I found that, while my ears were alive in a general way to the sounds I produced, my mind did not act as an attentive listener. The conscious ear was not open. I heard in general, but failed to listen in particular. Sounds approached me, but I evidently was unconcerned whether they were clothed in silks or calico, bathed in smiles or tears, in the caresses of meditation or in the grip of passion—all had about the same meaning, namely: A musical movement. Concerning the musical character of a tone, I hardly gave a thought. The conscious ear had no sensible occupant. What a loss to one's enjoyment, when, through lack of listening ear and all that it involves, the tones one hears or produces remain like the persons who pass us daily, total strangers.

The same can be said of the eye. "Eyes have they, but they see not." The eyes see in general, but the *mind* fails to perceive. The images seen are not clearly recorded. Have you ever glanced at your watch, and replaced it in your pocket after noting the time, and yet, upon inquiry, you are unable to recall what you had seen? You had a general vision of the positions of the hands of your timepiece, but they made no impression upon the mind.

Turner, the famous artist, was painting a landscape with the setting sun in the distance. A friend who had been watching him exclaimed, "Turner, I fail to see in the setting sun the colors you have placed upon the canvas." To this the thoughtful artist replied, "Don't you wish you could?" The conscious eye was wide open in the beginning, but only partly so in his friend. Much of the uninspired work one sees or hears is due to the failure of the artist to see or hear deeply.

In the creation of music, our endeavors are rich and enduring to the degree that one is able to translate the beauty one inwardly hears, to translate those musical images that for years the conscious ear has held and nourished. Beethoven became deaf, but fortunately not until his ears had served him well. His mind continued to hear beauties in tone and harmony denied to many others. His outer ears were sealed, but his conscious ear continued to hear.

In the rendition of music our interpretations are penetrating, beautiful or truthful to the degree that we are able to reproduce the truth and beauty we sense inwardly. Whether we do so depends upon our ears.

The outer ear is but a gateway to the inner sanctuary. Tones and harmonies that enter should be studied, classified and recorded by the aid of our tonal and harmonic ideals, and appropriated for the purposes of beautiful musical expression or expelled from our consciousness as common nuisances.

Keep the conscious ear open. It is too often closed, and its chambers are quite bare. There are no melodic or harmonic images of any sort. The outer ear has transmitted none, and the conscious ear has accepted none. All is silence within. When a musical desire invites a performer to express a feeling in musical terms, his mind entering the sanctuary finds nothing but a mirror reflecting images that pass the outer door. If these images are clothed in shadows and emerge from a toneless chamber of the creator or interpreter of music, they may be tolerated, but never welcomed by those whose conscious ears are open. Your hearers will listen to you only so long as you truthfully listen to yourself.

Are you able to create an ideal tone in your mind? Of all the music you have heard, which has impressed you as having given you the keenest musical pleasure? When you play the organ, do you mentally create tonal and harmonic effects before producing them upon the instrument? Or do you merely play that which is printed upon the paper before you without regard to the way it should sound? Do you know the characteristic sound of the oboe of your organ? Do you recall the nature of the string flute and diapason tones of the organ, and create in your mind a tone color-scheme that is musically satisfactory? Can you practice the pedal parts of your music mentally, hearing each tone, and conscious at the same time of the part of either foot to be used in its performance? If you are not able to hear with the conscious ear, there is much real joy in store for you, if you will try to cultivate the listening habit. The moment you listen you become your best teacher. Listen to yourself.

Beauty in Tone and Rhythm

SOMETIMES it would appear that so long as a musical selection is played without striking a wrong key, nothing more important is required of the performer. Of course, a violation of tonal or rhythmic law or traditions is no cause for police interference; still, technical accuracy in playing the piano or the organ is probably the least that one can do in reproducing a worthy musical composition. Upon it the composer has exercised in a most careful manner his regard for tonal and rhythmic values, and his conceptions of tonal and rhythmic beauty. Technic is the mere shell of musical interpretation. With a certain amount of labor the fingers are prepared to execute skilfully, and yet there may be lacking the fine sense of tonal and rhythmic order.

A person may furnish a home, purchase all the articles necessary for living and comfort, and still be unable to sense the order in which hangings and furniture ought to be placed to please the eye, or the color scheme that should accompany them. The technical part of this operation (so to speak) is accomplished by means of cash; that is, the articles of household goods have been paid for and delivered. They are now ready for an artistic arrangement, and await a certain something on the part of the owner to complete their purpose. That certain something is the exercise of the artistic sense. Now the sense artistic really means changing coldness into warmth, stiffness into flexibility, straight lines into curved, confusion into order, ugliness into beauty, noise into music in a way in which beauty may reach a high plane of expression. In this manner, the eye, with the least possible effort, is able to discern beauty in order and in color; and the ear, beauty in the order of tone and rhythm. That these tasks require more than a passing glance or thought is easily proved by those who essay them.

One of the principal requirements for artistic playing, aside from technical accuracy, is ATTENTION to the order of the little things in musical expression; for it is the passage of the little tonal moments that go to make up the whole. It is the beautifying of these little moments that make a beautiful whole.

The little things referred to may be classed under the heads of *Tone* and *Rhythm*. In these two factors of a musical performance beauty must be conceived before music can be made ideally beautiful. Everything we see or hear is either beautiful or can be made so. The question that should be constantly in mind is, "Are my musical endeavors producing results that *are* beautiful?"

What is beauty in tone and rhythm? Beauty in tone is purity; beauty in rhythm is repose. To the degree that these are carefully exercised, are our interpretations of music capable of offering keen musical pleasure to others?

Of the two factors just mentioned, *rhythmic* values exercise, I believe, greater power over musical interpretation, and the pleasure derived from them, than do tonal values. A beautiful tone, a beautiful succession of tones in a melody, like a string of pearls, is quite essential to our enjoyment of music, but a beautiful conception and use of rhythmic values in measure, motive and phrase is indispensable. The passage of pure tones, well graded, yet conveyed in poor rhythmic values, is like the image of a person exquisitely painted, whose features, however, are misshapen and out of proportion. Rather a plain wood-cut without color, wherein the object is truthfully outlined, than a misshapen image with perfect color effects. The eye is keener in the appreciation of truth in lines and color in pictorial art, than the ear is in the discrimination of truth in tone and rhythm in musical art. The reason of this is that the eyes are constantly confronted with objects, the dimensions and perspective of which can be studied and accurately copied. The ears have no such support in musical study.

Things musical must be discerned by a sense-meter; and time, tone and rhythm are invisible images of the mind, and are expressed truthfully only by a tremendous care and by a mighty hold upon one's attention; by a conscious training of those faculties that receive, hold, and direct the materials used in the performance of music.

Such care and training vitalize man's harmonic sense, and give him the power to see and hear the difference between things that are beautiful and things that are not beautiful. A name that is applied to this discriminating power is culture. Musical culture—tonal, harmonic and rhythmic culture—evinces a state of musical consciousness that is always choosing the best, and seeks expression in forms that are recognized as refined and beautiful. Music that is indifferently played, music carelessly expressed, music that bears no message, music that does not hold the attention, music that does not reveal a mind and a heart, music that is an act rather than an art expression is the resultant of a woeful lack of care in the fineness of things musical.

It is a difficult matter to tell persons who are practiced musicians that they are deficient in tonal and rhythmic consciousness; that they are musically indifferent or careless; that their musical performances are without point; that their efforts lack intelligence or artistic discernment. We all mean to do our best,—to express intelligence in our work. We all hope that our performances show the results of musical culture. We all desire not to transgress rhythmic laws, or not to fail to execute those rhythmic courtesies that belong to all well-poised renditions of music. It is our intention to harken to the demands of the niceties of the rhythmic movements of tones with as much attention as our fingers require in their exacting task. Hopes or good intentions never alone made a good man, a good painter, a great composer, or a convincing performer. These heights of personal activities are the result of habit—and ideals—good technical habits, good tonal and rhythmic ideals and habits.

But the question arises, How am I to know when I am guilty of acts that make my musical performance less than the best? In answer to this I shall say, "Learn to know the subtle value that exists in tone and rhythm in their relation to musical art and then listen, listen, and listen. Listen to yourself, to others; don't stop listening. Listen until you can distinguish the elements of beauty in tone and rhythm. Listen way beyond the tone you hear to the feeling it means to express." Is the tone true to the feeling and to the musical idea? Have your tones elasticity, or are they lumbersome? Is the manner in which they move onward graceful and reposeful? Are the figures of every measure well outlined and rhythmically distinct? Are the measures of your phrases rhythmically consistent? Do the measures of the phrase, or the motives thereof swing gracefully, or do they merely move along? Or in measures wherein dignity and vigor are involved are they stiff and heavy, wild and brutal, or majestic and forceful? Are your rhythmic pulses hurried or reposeful? Do you honestly know just how your music appeals to others? To be sensible of the best in music one must think of tone and rhythm—*the* beautiful factors of music. They are capable of appearing in rags and tatters, or in regal robes. It is one's ideal of the beautiful coupled to a rare attention and care that brings one to the consciousness of the best in music.

Concerning Accent in Organ Playing

SITTING beside me one day, an organist, whom I shall call Mr. Knote, exclaimed, "How do you produce an accent on the organ? Listening to your playing, it seems to me, I receive a distinct impression of a rhythmic grouping of tones and measures. To be perfectly candid, I thought that it was impossible to accentuate a tone or chord without detaching the tone or chord immediately before the one on which an accent was desired."

To this I replied that, notwithstanding the impossibility of sounding a tone or tones on a given register with more force than another in order to produce an accent, the impression of stress is created by an observance of a subtle law of rhythm, rather than by means of a special emphasis upon regularly recurring beats.

"A subtle law of rhythm," murmured Mr. Knote. "I don't quite understand you," he added after a moment's thought. Continuing in an apologetic manner, he said, "To me, rhythm seems to be the same as keeping time."

"Keeping time, and rhythmic playing," I replied, "are two distinct things. Keeping time may be described as a revolving wheel, while rhythm may be illustrated in the swing of the pendulum. Have you carefully watched the swinging of the pendulum of a large clock? I don't mean to ask, have you merely looked at it? What I mean is, have you followed with your eyes the movement of the pendulum as it swung from side to side and back again, and did you really see what took place?"

"No," he replied, "I noticed nothing save the reposeful movement of the pendulum to and fro. Beyond this impression I gave the matter no further thought."

"Ah," I said, "repose is the very essence of rhythm, which factor is not discernible in the motion described by the revolving wheel. If you carefully study the movement of the pendulum you will observe:

1. That the swing of the pendulum describes a semi-circle.
2. That the semi-circle is divided into two parts, the part that drops, and the part that comes to a stop (short indeed, but nevertheless a stop).

The two factors of rhythm are here brought to the fore, namely: force or stress, indicated in the drop; and its gradual release until entirely spent, denoted in the stop that occurs at the end of the second part of the swing. From this it is plainly seen that the first part of a measure begins with an impulse,—a push, so to speak,—and possesses a quicker movement than the second part, which, by reason of an ever diminishing force, becomes imperceptibly slower."

"I do not mean to doubt your word," Mr. Knote ventured to say, "but at the present time I cannot see it that way. You don't mean to tell me that a ritard is necessary at the end of each measure to express it rhythmically?"

"No" I answered, "I don't care to call it a ritard, but lacking a better word, I shall say that a ritard or a widening out of the beats takes place in the course of the measure. This slight difference between the beginning and the end of a measure of music creates the impression of stress, or accent in organ playing."

"Then I understand you to say that the end of every measure is slower than the beginning?" he continued.

"Yes, each measure or series of measures follows the same rule, but with that legitimate variation of time that we note in the feelings that inspire the motives and phrases we play."

"Well, let me try it: I want to see if I can express your idea of stress in a series of measures. I will play Kinder's 'Meditation.'"

"A fine example indeed," I said.

After playing four measures he stopped, shook his head and exclaimed, "No, that sounds jerky and halting."

"It surely does sound that way, and there is a good reason for it," was my response. "In the first place the widening out of each beat or tone-group of the measure was not well graded, while the beginning of each new measure was too much delayed. In so doing you stopped the flow of the phrase. In the second place, you did not resume the original push of the tempo at the beginning of the second, third, and fourth measures."

"Let me try again," he urged.

This time he played the first measure with more care and tried to sense the fine proportions of time values between the first and latter part of each measure.

"That sounds much better," I hastened to say; "but the course of the phrase is

still uneven, and lacks conviction. While you have the idea, and while the phrases you just played had a swing to them, there is absent that rhythmic fineness that can come only with careful and patient practice. The ideal rhythm is felt rather than heard. That is to say that the beginning of each measure need not be announced by a forceful tone. An additional emphasis is a matter of necessity only when a spirit of the composition demands it."

"Tell me! How would you suggest practicing this idea of rhythm?"

"Well, that is a long story, my friend," I said; "but I shall try to give you a brief outline. First of all, remember that keeping time is like a straight line, and playing rhythmically is to be compared to a curved line. An automatic pianoplayer keeps strict time. The regularity with which beat follows beat, measure follows measure, phrase follows phrase, until the end of the composition, can suggest but one thing, and that is a machine. There is no mechanical contrivance yet invented that can reproduce the exquisite rhythmic flow so essential to the perfect rendition of music, without the aid of an especially prepared record first played by hand. The automatic player must play on a straight line unless the tempo is controlled by an experienced player. What he does is merely to curve the time values of the measures. The curves are small or large according to the musical idea presented in the composition."

"Since you asked me how one may practice, I will tell you. Take four measures of common meter, thus:

Ex A

"As these notes appear on paper, the distance between each note is equal. If one should play them as they look, the listener would hear sixteen tones of equal force and following one after another at equal intervals of time—a straight line in tone and time.

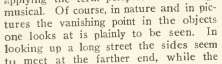
"I will suggest writing the sixteen notes in this manner:

Ex B

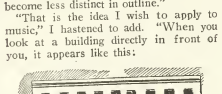
"In this example the last two tones are weaker, and naturally slower, than the first two tones of the measure. Here you have a distinct difference of both tone and time values—a tonal and rhythmic perspective."

"A tonal and rhythmic perspective," exclaimed my friend; "I never thought of applying the term perspective to things musical. Of course, in nature and in pictures the vanishing point in the objects one looks at is plainly to be seen. In looking up a long street the sides seem to meet at the farther end, while the buildings gradually diminish in size and become less distinct in outline."

"That is the idea I wish to apply to music," I hastened to add. "When you look at a building directly in front of you, it appears like this:

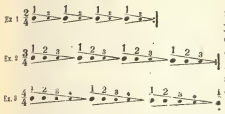


But if you should stand at one end and look toward the other end of the building, its shape would appear like this:



"If drawing and painting demand a regard for perspective, so must music. It is as necessary for musicians to sense the subtle perspective of tone and rhythm in reproducing a musical creation, as it is for the artists to sense linear perspective in pictoral art. It is needless to say that study and careful thought is required on your part to cultivate this sense until it is able to direct your musical efforts.

"In order to enliven this sense of stress, this sense of impulse, or push and its relaxation," I continued, "I will give you the following exercises to practice at the piano.



"I shall add no bar lines, as the rhythmic grouping is clear without them. In your practice of Example 1, play strongly; and the notes after the third (2) with less tone. Now pause long enough to feel the end of the first impulse and the beginning of the new impulse with which to start the second measure. You may call this pause a stop at first, if you wish; but call it what you will, learn to feel the preparation of a new push, or to use the exact term, a new stress. Continue this exercise in the manner directed until three things are recognized: first, *sensing the initial stress;* second, *sensing the gradual diminishing force of the stress;* third, *sensing the pause necessary to gather the force for another stress.*

"In the second example the tones appear. The diminishing line of tone and time includes three instead of two tones. The same thought must direct you in this exercise as in the previous one. In example three there is a difference. Play the first two notes strongly and the last two weaker and slower. Pause long enough to feel a new impulse before beginning a new measure. Be sure, however, that in each new measure you pick up the original speed introduced in the beginning of the first measure. Each measure at present must be an exact copy of the first one."

My friend, at this point, looked at me somewhat hopelessly.

"Yes, I know this is no easy task," I remarked. "Persons will tell you that your practicing is musically ugly and out of all proportion. All things in the course of construction are to some extent ugly. A building surrounded by a scaffolding, a statue partly finished, a garment in the course of fitting, the study of the piano or the voice first begun—all these present an unfinished aspect to the eye and the ear. Now apply this to the culture of your rhythmic sense. All I have given you is a framework, a scaffolding of three or four thoughts for your use in training a rhythmic consciousness. After this is gained, the exaggerated form of practice I have outlined may be discontinued."

Continuing, I said, "If you should ask me what one thing is lacking in the average musical performance to-day I should say, *Rhythmic perspective.* Unfortunately this violation of a musical law does not offend the average listener, and I may add the average performer as well."

In bringing the interview to a close, I said, "The subject is of large dimensions and only a little of the surface has been scraped away. I hope, however, that enough has been said to show that rhythm may be expressed on the organ without the physical force of accent."

Learning to Compose

By Bernard Schwartz

THE stories told of great geniuses are sometimes false, often interesting, and always misleading. People read that Schubert wrote one of his songs in a restaurant, or that Beethoven met a blind girl and immediately played the *Moonlight Sonata,* and they conclude that all music is composed in that manner; that work is unnecessary and technic superfluous. Now works of art do not create themselves in an instant. The mind of the artist is continually absorbing what is of use to it and rejecting everything else. These impressions are combined and recombined in all possible arrangements, until a new idea suddenly leaps into the spotlight of consciousness, and we call the result an inspiration. This process, of which the artist is largely unconscious, must of necessity take time; and that is why great writers who have real musical talent cannot produce original music in their spare moments. Mendelssohn wrote something every day. Hence a *thinness* about his work and a tendency to plagiarism which all critics have noticed.

Why is it that people do not realize this simple truth? Here is an emotional young lady who, believing herself to be possessed of talent, comes to me for advice. "But, my dear lady, you can't make music unless your life is filled with it. How is it possible, after thinking all day of Homer and Vergil, and biology and philosophy, and goodness knows what, to sit down with a tired brain and create anything of value?" "Yes," she says innocently, "but I think of such lovely tunes when I sit at the piano. Didn't Chopin compose his music at the piano?" She does not understand that none of the great masters could have accomplished anything if they had not lived in a musical atmosphere.

A young man, not without talent but without any musical education, who thinks he can become rich by writing songs in the evening, will waste his time and energy until he is caught in the web woven for him by one of the "We-harmonize-your-melodies" spiders. Then he will recover his sanity and resume the even tenor of his way.

We are apt to forget that it is a serious thing to be a creative artist. Art says to all: "Remember that I make no promises. It is possible that you will attain success; it is probable that you will fail. It is only to those who are willing to follow me without any hope of reward, to give all and receive nothing, that I speak."

ART is a human activity having for its purpose the transmission to others of the highest and best feelings to which men have risen.—TOLSTOI.

To do easily what is difficult for others is the work of talent. To do what is impossible for talent is the work of genius. —HENRI FREDERIC AMIEL.

Department for Violinists

Edited by ROBERT BRAINE

Some Practical Advice on Memorizing

AMERICAN violin teachers are insisting more and more on their pupils doing much memory work. Many of the leading European teachers insist on all solo work being memorized, and many require études and studies to be memorized as well.

Many violin students claim that they find it impossible to commit music to memory; but in almost every case this is because they do not devote a portion of their study time to persistently and systematically endeavoring to do so. A correspondent writes to THE ETUDE: "What would you recommend to improve a student's memory? As a beginner I was not trained to memorize."

In regard to memorizing, musicians and students seem to group themselves into two classes; first, those who are able to commit a composition to memory by simply playing it over a certain number of times; second, those who are obliged to memorize by systematic efforts, or else to call to their aid systems of memorizing, such as seeking to photograph on the mind the appearance of the printed page, or to simplify the task of memorizing by studies in theory, harmony, and musical form.

A Spontaneous Memory

In regard to those of the first class, it may be said that the power to commit a composition to memory by simply playing it over a few times is very largely a natural gift, although it can be developed to some extent. We often find that people who have had no musical education possess this talent to a considerable extent. How often do we hear people not musicians at all going out of a theatre after an opera or a musical comedy humming or whistling airs which they have just heard. Such people can often remember more of a musical composition after one hearing than some professional musicians. Again, we find many people who never had any musical education and who cannot read a note of music revealing an ability to play simple compositions by ear more or less correctly on the violin or piano after a few hearings. The brains of such people seem to be constructed somewhat on the principles of a phonographic record, which receives impressions and retains them.

It is probable that this power of the memory to retain music after a few hearings comes from the natural propensity of the mind of such people to fix the attention with great concentration on what is being played, with the result that the impression is retained. This faculty of the mind, although largely a natural gift, can be cultivated. Improvement in spontaneous memory is attained by cultivating attention and concentration. When listening to a piece of music the student should give it the closest possible attention, and after it is finished, try to recall as much as possible of it. At first he may be able to remember only a few phrases, but by persistently trying to remember what he hears, nature will come to his aid, and he will be able to remember more and more. A phonograph is of great assistance in practicing this kind of memorizing, as any number of repetitions can be made on it. It is all a question of sufficient concentration.

Systematic Memorizing

The other class of students, who seem to find it impossible to memorize by playing a composition over a few times, have to fall back on systematic memorizing, by going over a piece a few measures at a time, and learning it phrase by phrase. Some students profess not to be able to memorize at all. This is nonsense. It is all a matter of application. Anyone can memorize a phrase of a few notes, and if four notes can be memorized, so can forty or four hundred. Such pupils make spasmodic efforts, lasting a few minutes, to memorize a composition, and then give it up as a bad job; whereas, if they would set apart even ten or fifteen minutes every day to persistent memorizing, they would in time succeed. Very few actors fail on account of the lack of power to commit their parts to memory. At first it is somewhat difficult, but facility comes with practice, and we find that after a few years' experience the average actor is able to memorize a part in an incredibly short space of time. Opera singers learn their parts just as readily as actors, after a few years of experience, and they have both words and music to learn. When one's bread and butter depends on the cultivation of his memory, that faculty rapidly improves, and the violin student who persistently cultivates his memory will soon meet with success.

Some students seem to find it easier to memorize by the aid of the sight; that is, they remember the printed music page, and play from memory as if the music were in front of them. This faculty is somewhat rare, and it is difficult for most people to acquire.

Theory and Harmony Help

Study of theory, harmony and musical form facilitates memorizing to a remarkable degree. If one knows the fundamental principles of music, even a complicated musical composition takes on an air of much greater simplicity. The beginner who knows nothing of these branches painfully reads each note, while the intelligent student who knows them thoroughly analyzes the composition into its component parts, and can greatly simplify committing it to memory. Here is a chromatic scale in two octaves, there a melodic minor scale, here a major common chord arpeggio in two octaves, in another place a cadence, there a diminished seventh chord. From his studies in theory and harmony the student knows exactly what notes should constitute these passages, thus greatly simplifying the memorizing of them. He does not have to memorize each note of the chromatic passage in two octaves; all he needs know is the note it commences on; the same with scales, all that must be remembered is the key, the kind of scale and the number of octaves to be played. Analysis is the key to memorizing quickly.

Violin Tuition by Correspondence

CONSIDERING the large number of people who live in the country or in out-of-the-way places where there are no violin teachers, it is not surprising that many prospective violin students write to THE ETUDE to inquire just how much, if anything, can be learned by taking a correspondence course. Ninety-nine violin teachers out of a hundred, if asked their opinion on the subject, would say that absolutely nothing can be learned by this method, and that any money so spent would be completely thrown away. This is an extreme way of looking at the subject, for information of any kind set before the student in a progressive manner is bound to have at least some value.

Let us consider the pros and cons of the value of a violin correspondence course. In the first place it must be admitted that there is no human art or science which is more difficult to teach by correspondence than violin playing. The bowing and movements of right and left arm and fingers are so complicated, and it is so necessary that everything should be done in the proper manner and in the right position, that it is evident that it would only be by a miracle that any one should learn it with absolute correctness, merely by the aid of pictures and printed descriptions. In the mechanical features of violin playing, nothing can take the place of the living instructor. Thousands of students fail to learn violin playing correctly even after years of study with the aid of a teacher.

The Musical Side

Considering the musical side of the question, it will be here also apparent that nothing can take the place of the living instructor. The struggling student, with only printed explanations in front of him, has no one to correct him when he plays out of tune, which is practically all the time during the early stages of violin playing; no one to teach him to play in time; no one to instruct him in expression, in interpretation, and in all the subtle nuances which go to make an artistic performance on the violin. Then he has no one to give him illustrations of correct tone production, or of all the countless bowings of the violin.

In all such matters as enumerated above he must be his own critic. He is his own teacher, and it is a case of the blind leading the blind. How often do pupils say to their teachers, "Why, I played that passage perfectly at home; I do not see why I cannot do it right when I come for my lesson." The reason is because they do it wrong at home, and do not know it.

It may be set down, then, that it is impossible to learn violin playing absolutely correctly from printed theories alone, without the aid of a personal instructor, or at least the opportunity of constantly hearing and watching correct violin playing, which latter opportunity is in some sense like having a teacher.

Let us see, then, if there is anything at all to be learned from a correspondence course.

The Advantages

To any one learning an art, information of any kind pertaining to that art, if it is correct and logically set forth, must be of some value. In the case of the violin student trying to learn without a teacher, books and essays on violin playing, studies, études (especially where printed explanations go with them), good violin music (where it is correctly bowed and fingered) are all of some value. Violin students without a teacher often learn much from books alone, and such a student, if he possess great talent and ingenuity, really constructs his own course from these books and studies.

The advantage of the correspondence course over studies from books alone is that it is carefully graded—an advantage which few violin instruction books possess—and that the most complete explanations are given, which are mostly wanting in such books, since almost all violin instruction books and sets of studies are designed by their authors to be studied under the direction of teachers, and not for self tuition. Another, and possibly the greatest advantage the correspondence course possesses over study solely from instruction books, is that the student has the privilege of writing and asking questions in regard to anything he does not understand. This is of great value; for a student using a book alone is often puzzled over points which could be explained in a few words.

Pictures

The pictures which accompany good correspondence courses are also of some value in giving the student ideas of the correct position of arms, body and fingers; although he cannot hope to learn them absolutely correctly from pictures alone. Another advantage of a correspondence course over purely self-tuition (and which is psychological in its nature) is the receipt of these lessons, one at a time, at definite, stated periods, each lesson to be mastered as if it were assigned by a personal teacher. Human nature is peculiar in that most students lose interest unless they have a regular, definite stated task to perform. Very few students have sufficient will power to map out their work and divide it into lessons of the proper length when they are trying to master the violin without a teacher. The receipt of the correspondence lessons at regular, definite intervals also keeps up the interest of the pupil to a considerable extent, and stimulates his energy in keeping up regular practice. This is also an important advantage.

To sum up: A really good correspondence course is better than self-tuition by the aid of books alone, but possesses slight value compared with the instruction of a good violin teacher. It is impossible to learn to play the violin really correctly by such a course, but a considerable amount can be learned by it, and it is much better than nothing.

A Late Start

It is astonishing how many letters THE ETUDE receives from people who have commenced studying the violin past the age of twenty, and from that well into middle age, asking if it is too late for them to hope for a successful professional career, as members of symphony orchestras, concert violinists, violin teachers, etc. A passionate love for the violin comes to many people in adult life and they are seemingly willing to make any sacrifice to master the instrument. Now let us see what can be done in the case of these late starts. I will not say that it is impossible to master the violin with as late a start as twenty years of age, for I have known of students who finally mastered concertos well enough to play them successfully in public, and attained sufficient technic to enter the ranks of a symphony orchestra, after having started as late as twenty. The point is, however, that such success is so rare as to be almost negligible. For this reason I always discourage students who ask my advice about embracing a professional career, who have started later than twelve, or at the extreme outside, fifteen years of age. Of course there is a great difference in students, and talent and physical development count for a great deal. All the great violinists started before ten years of age, and most of them at from five to seven. The child student literally grows to his violin, and it becomes part of him as it were. Not the least important part of this early start is the development of the brain as it relates to violin playing. A vast number of diverse motions of the left and right arms and fingers must be controlled by the right and left hemispheres of the brain, and the brain and nervous system of the child become trained to control all these movements in a way which would be impossible to the student starting in adult life. The brain and nervous system of the child learn to act with lightning speed, and in a spontaneous manner impossible to the adult.

Every day we hear adults say, "I should like to learn the violin, but my fingers are too stiff." This is of course true to a great extent, but it is the stiffness of the brain more than of the fingers which prevents their accomplishing more, when they try to learn the violin late in life. If the adult beginner will be satisfied with acquiring a moderate technic on the violin, for his own pleasure, he should be encouraged to learn the instrument. He will accomplish much more on the violin than he could on the piano, which is practically impossible for the adult beginner. Thousands have commenced the violin in adult life and learned to play comparatively simple music well enough to furnish a great amount of pleasure to themselves and their friends, but who could never have succeeded as professionals. In piano playing, in addition to the notes of the melody, the bass and accompaniment must be played as well, and this is what makes it so difficult to the adult beginner. In the case of the violin, there are in easy music only single notes to play, with an occasional double stop or three or four part chord. Even in the case of these chords, single notes can be substituted. Simple melodies played in this manner, if played in good tune, make a pleasing effect when accompanied by the piano, and can be mastered much easier by the adult than if he studied an instrument like the piano, where several parts must be kept going at once.

Some of these late beginners are so determined to adopt violin playing as a profession that they cannot be turned aside from their purpose; and it is not until they have wasted several of the most valuable years of their lives that they finally see that they are trying to accomplish the impossible. Such people often point to the extremely rare cases of success after a late start, but they fail to consider the thousands who have failed on account of it. The standard of violin playing is constantly rising, and it will not be long until only violinists who have thoroughly mastered their art will be able to make a living income.

Advance in Cremona Violins

THE sale of a Guarnerius violin for a price approximating $18,000, not long ago, shows what a remarkable advance has taken place in the price of violins made by the Cremona and other great violin makers. The value of such violins has in the past twenty years in many cases doubled, trebled or quadrupled. Not only have the violins made by the most eminent Cremonese masters advanced to fabulous prices, but an equally great advance has taken place in the violins of makers who are not so well known. Some of the violins by such makers, which could have been obtained for a few hundred dollars thirty or forty years ago, now sell for prices for which first-class specimens of the work of Stradivarius and Guarnerius could have been obtained at that period.

Modern Prices

A catalogue recently issued by a firm of American violin dealers quotes prices for specimens from their stock of genuine violins by the better-known makers as follows: Joseph Guarnerius, $18,000; Carlo Bergonzi, $9,000; Joseph Guarnerius, $8,500; Johannes Baptiste Guadagnini, $8,000; Antonius Stradivarius, $7,500; Domenicus Montagnani, $7,000; Sanctus Seraphin, $6,000; Ant. Stradivarius (with back by Vuillaume), $5,500; Lorenzi Storioni, $3,500; Andreas Guarnerius, $3,000; Giovanni Baptiste Ruggeri, $3,000; Giofredus Cappa, $2,750; Januarius Gagliano, $2,500; Nicolas Lupot (Paris), $2,500: Nicolas Gagliano, $2,250.

A violoncello by Carlo Ferdinando Landolphus is priced at $4,000; and one by Carlo Antonio Testore, at $3,000. Genuine violin bows by François Tourte are quoted at from $250 to $300.

Demand Increasing

The demand for genuine old violins of the first rank seems to be increasing all the time; and as the supply cannot be increased, the result is a steady rise in price. It is only first-class specimens of the various great makers of violins which bring extremely high prices. The record high price for a fine Stradivarius is said to have been $15,000, but less perfect specimens can often be bought for a third of that sum.

Answers to Violin Questions

U. Von H.—Wilhelmj's arrangement of the Dvorak *Humoresque* is perhaps as good as any. Of course such an arrangement is beyond the reach of the ordinary amateur. Such a player had best get a simplified edition, of which there are many.

R. W. H.—1. An article on aids to good intonation will soon be published in THE ETUDE, which will assist you. 2. If you can play in good time in the first position, there is no reason why you should not be able to learn to play in tune in the higher positions, if you go about it in the proper manner. It all depends on the musical hearing. If you hear the correct notes mentally, you can soon learn to play them in the positions. A good teacher could assist you greatly, but as you say there is no violin teacher within several hundred miles, you will have to work out the problem as best you can by yourself. Possibly there is a pianist or organist in your neighborhood who could help you with the position work, by playing the notes with you as you play them on the violin.

2. The difficulty you have with the intonation when playing on your G string might come from two causes—either the G string is false or else the fingerboard under the string is not perfectly level, and has a little gutter under the string or little humps and hollows on the fingerboard. The first could be remedied by getting a good true, silver-wrapped G string, and the second by sending your violin to a good repairer. If the fingerboard has enough wood, it could be scraped level, if not, a new fingerboard would have to be put on the violin.

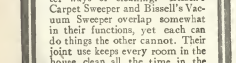
3. Fast passages in sixteenth notes can be bowed in so many different ways that I could not tell you without seeing the particular passage on which you want advice.

L. C.—A fine tone in violin playing is of very slow growth. It takes years, in fact, to obtain one. You should not be discouraged over your lack of a beautiful tone after only a year's instruction. It would be a miracle if you had acquired one so soon.

G. deF.—If you have prospects of being able to obtain only $500 for your violin and musical education, do not make the mistake, as your letter indicates you may do, of spending $300 or $400 for the violin, and the remaining amount for instruction. It would be far better for you to spend $50 or $75 for the violin, and the rest for instruction. It is impossible to overestimate the importance of good instruction in violin playing.

H. A. S.—There are millions of imitation Stradivarius violins in the world, many of them of considerable merit, and possessing the appearance of genuine instruments; indeed, many of them have clever imitations of the purfling as are calculated to deceive anyone who has not the practiced eye of the expert. We will have to leave your violin to an expert, if you wish to be sure.

J. A.—The word "ricochet" is from the French, and means bouncing or rebounding. As applied to violin playing, it means that the bow should be thrown on the string from a slight elevation, and be allowed to bounce like a rubber ball, as though it pulls the bow along until the required number of notes has been produced. You can get a pretty good idea of the ricochet by skipping flat stones along the surface of a pond. Sufficient practice you can regulate the speed of the rebounds, and stop the bow when the required number of notes has been produced. The following passages will give you a good idea of the ricochet, the first on a single note, and the second on successive notes, in which the finger is changed coincidentally with the rebounds (in this case four.)



L. H.—You have done well for the time you have been studying. If you play the studies you name really well, it all hinges on how well you play them. Many students "go over" all the standard studies written for the violin, and cannot play any of them thoroughly. If by "show house" you mean a moving picture house, you ought to be sufficiently advanced to handle the music used in some of the smaller ones. In some of the large picture houses more elaborate music is used, and it takes a good, experienced violinist to handle it. A vast deal of music designed for this picture show work is published in folio form by various publishers.

V. J. F. B.—1. Studying the violin by mail does not possess many advantages over the study of good violin methods, instruction books, studies and pieces provided you are well fingered, bowed, and carefully edited. The principal advantage of study by mail is that the course is carefully graded, fully explained, and that the student has the privilege of asking questions about anything he does not understand. 2. The stick of a bow which has become straight by being left screwed up, instead of the hair having been loosened after playing, can be re-bent by heat. You would require special apparatus to do this, and it would be best to send the bow to a bow-maker. Unless your bow is an expensive one it would hardly pay to do this, as the cost might be more than the bow was worth. 3. G strings wound with gold wire possess no advantages over those wound with silver wire. The value of one wound with silver wire. The value of one of these expensive G strings depends upon the quality of the gut string on which the wire is wound, and on the care with which it is wound. 4. As to whether playing the violin has caused your hair to change from straight to curly, you might ask your barber.

A. F.—1. If one is destined for the profession, the time to commence the study of the violin is in childhood. One must grow to the instrument, and it is very rare that one acquires an advanced technic after the age of fifteen or twenty have developed into concert violinists. This is of very rare occurrence, however, and a young man of nineteen risks losing several of the most valuable years of his life, if he starts to study the violin at that age with the view of making it his profession. It is quite true violinists is greatly from $30 to $50 per week for a season of five or six months, with chances of summer engagements, teaching, or doing other musical work to supplement this income. There is always a large number of musicians out of work in our larger cities, but a violinist who understands his profession thoroughly is usually able to make a fair income. 3. There is no reason why a symphony violinist of talent should not rise from the ranks, becoming a concert violinist, conductor, concertmaster, teacher, composer, etc. It all depends on the man himself and his talent and industry. Victor Herbert used to be a "fiddler" in the Antonn Seidl's symphony orchestra in New York. He became successively a concert 'cellist, conductor of a military band, and later of symphony orchestra. He is to-day one of the best-known composers of opera in the United States, and has accumulated a handsome fortune by his compositions. Many other examples could be named.

H. LeP.—Do not try to make your own sound-post, and adjust it yourself. This work should be done by a good violin repairer. It is quite a difficult operation. The ends of the sound-post must be cut so as to fit perfectly the arching surfaces of the top and back of the violin, and it must be arranged so that the grain of the sound-post lies at right angles with the grain of the top, which prevents the top of the sound-post from forcing its way into the soft wood of the top of the violin, which would happen were the grain to run parallel. Then the length of the sound-post must be such that it will fit snugly in place, right back of the foot of the bridge, without being too loose, so that it will fall down if it is ever necessary to take the strings off the violin for any purpose, or so tight that it would cause the top of the violin to bulge up by being forced into place. Much experience is also required in order to judge the exact position of the sound-post which will give the best results.

J. VonF.—Half an hour daily is entirely too short a time for practice on the violin, even if the object is only to learn to play enough for one's amusement. One hour daily is about the minimum, or a little less, anything like satisfactory results. If studying for the profession, four, five, six hours or even more is necessary, while the famous violin teacher requires six hours daily from his pupils, and advises even eight in cases where the pupil has a very strong physique, and good nervous system.

L. G. T.—There is no such thing as the "greatest violinist in the world." Like all most everything else in this world, good violin playing is a matter of opinion. The article which you appeal to one might not appeal to another in the same degree, and the violinist, whose playing would make him the "greatest violinist in the world" to you, might not make him so to me, or some one else. Every great violinist of the present day is expected to play the compositions he plays with perfect technic. The rest is a matter of interpretation, style, and the certain intangible quality we call magnetism, and the laying bare of a human soul, with all its varied emotions, through the medium of the tones of the violin.

V. V. V.—1. THE ETUDE cannot, in justice to its advertisers and subscribers, undertake to pass on the merits of the work of modern violin makers; besides, a given number of violins, made by the same maker, will vary so much in quality that it is only after a careful test of any individual violin that it can be recommended. Your teacher, if he has an expert knowledge of violins, should be able to advise you. 2. The same objection applies to recommending any special teachers or conservatories in these columns. You can easily find out a little about teachers, who are the best teachers in any city in which you decide to locate.

Musical Questions Answered

Q. What is the correct position for teaching beginners the low wrist?

A. Your question could be unhesitatingly answered with "medium low wrist." If it were certain that you understand thoroughly what ought of necessity precede the posing of the wrist, namely: the principle of relaxation! Before you occupy yourself with the beginner's wrist position, let him—first of all —learn to relax at will all the muscles of the shoulders, of the upper and lower arm, and of the wrist. Devote, if necessary, several lessons to this, and teach him this principle away from the piano, of course.

Have his arms and hands hang limply and quite devitalized from the shoulders; then—with his arms to various heights and in various directions (forward, sideways), also in separate sections (lower arm only or upper arm only, hand dangling from the wrist, etc.), and let them go at unexpected moments so as to see whether they will fall, so to speak, lifeless, to his sides, or whether he held them up by his own effort. Convince yourself quite fully that during your manipulations the pupil has learned to remain absolutely passive—both mentally and, of course, physically. When you feel certain that he has absorbed the idea of relaxation, seat him before a low table—a common sewing table will do—and tell him to put his elbow on it and let the forearm and outstretched hand fall upon the table in a perfectly devitalized condition. Then, let him pull the fingers a little toward the palm of the hand so that the last two phalanges form a gentle curve and the fingertips "stand" upon the table. Then let him tilt the hand *gently* toward the thumb side and see that first the thumb phalanges are also curved toward the palm.

And now the time has come to call the pupil's attention to that position of the wrist which it has assumed quite naturally, by himself and without any effort. Unless you proceed in some such way, unless you cause the pupil to "discover" this natural position inadvertently, you incur the grave danger that the pupil assumes this wrist by a more or less conscious muscular effort, which would completely defeat your purpose.

By thus having the forearm and hand upon the table, both you and the pupil will notice that the upper line from the pit of the elbow to the middle joint of the fingers is so nearly level as to make the slight incline of the wrist scarcely perceptible. So it should always be, except under conditions which do not obtain in the work of a beginner.

Very closely allied to the subject of your inquiry is the distance and height of the seat before the piano. The distance should be such as to enable the pupil to reach the ends of the keyboard without any other effort than a very gentle inclining of the body. Not so easily determined is the height of the seat, because the length of the arm, even of each half of it, differs somewhat with the individual. Safe to say is that the upper arm makes a trifling slant toward the keyboard, while the lower side of the forearm is on a level with the keys.

If the seat be too low, it will induce a particular action of the biceps in the playing; which must be carefully avoided. If too high, it will also lead to displaying from the shoulders. Either fault prevents the forming of a good tone, while the latter error is even liable in time to impair the pupil's health. It is these simple but fundamental things which require the greatest attention of the teacher, and which if neglected remain a constant source of disturbing annoyance in the pupil's later studies.

As to books specializing upon this matter, I can recall no good "method" which does devote some space to it, although by following the foregoing suggestions you will certainly need any special literature on the subject.—CONSTANTIN VON STERNBERG.

Q. What is the form of the Toccata?—K. P.

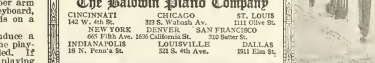
A. It has no distinctive form. It is a piece in which a certain passage or figure is repeated over and over again. It usually consists of runs and arpeggios, together with contrapuntal work. Its movement is usually fast and animated. In some instances one or more themes are developed. The word comes from the Italian verb *toccare*, to touch.

Q. What is the meaning of Stomatar—P. F.

A. Lightly, like a vanishing wreath of smoke. The word is Italian.

Q. What are passing notes?—S. A.

A. Notes in the melody or in other parts which are not an essential part of the harmonies employed. In the following example the notes marked with a star are obviously not essential parts of the chords which precede them, although they are essential to the melody. They are therefore termed passing notes.



Q. What is a pastorall—F. H.

A. A vocal or instrumental composition of pastoral character, usually imitating the simple sounds of the shepherd's pipe. It is almost always in 6/8, 9/8 or 12/8 time. An excellent example is the "Pastoral Symphony" in *The Messiah*.

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Department for Children

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From a Note Book

By J. S. Watson

THOUGHT is supreme. Try this at your practice hour.

BACH gave almost no expression or phrase marks. He expected the player to be a musician.

WE become that on which our hearts are fixed. Carry your chin in and the crown of the head high!

Do not fear being misunderstood and never waste a moment thinking about your enemies.

RHYTHM is the life of music. If we are taught to compose in half notes, why are we rebuked for making psalm tunes of our harmony lessons?

"How does the musician read the rest? See him beat time with unvarying count and catch up the next note true and steady, as if no breaking place had come in between."—RUSKIN.

CHILDREN who are studying music should be taught to keep their playing as clean in every sense as they do their nails and teeth.

PIANOS do not improve with age as violins do. No instrument of whatever kind should be left uncovered when not in use. It accumulates dust and denotes a lack of orderliness in its possessor.

SEVERAL popular songs have been made from Longfellow's poems, as "The Bridge" and "The Day is Done." Lowell lacks rhythm, his verse does not appeal to song writers. Whittier's hymns are universally used with music. Emerson is out of the question for songs.

THE real problem in studying music is to take a lively interest in the things we have to do over a countless number of times. It is easy to become interested in a new piece, but to maintain interest in the old one is not so easy. When interest fails, practice falls to the level of drudgery.

IN his *Midsummer Night's Dream* music Mendelssohn makes the music imitate the bray of an ass. Berlioz, in his *Symphonie Fantastique*, makes thunder by means of four kettle-drums. Tschaikowsky directs that cannon be fired during the playing of his *Overture "1812,"* which celebrates the victory of Russia over Napoleon.

Memorizing

By J. S. Watson

I HOPE you have not thought of memorizing as one of the impossible things in music. It is merely a matter of habit—if you begin with the book before you then it will remain there. Take it away at once. Do not form the hallit of looking from fingers to the page; it is as unnecessary as watching one's feet while walking. Begin by forgetting the book—put it in the next room—then try to recall the lesson. Ah! does this seem so hard that you dare not try it? It is really the easiest way of beginning to memorize, quite the same as taking the crutches away from a timid cripple. Courage is all you need. Courage to throw away the prop. Then begin to recall the music—it will come to your inner ear—think and think as hard as ever you can and say to yourself, "The journey of a thousand miles began with a single pace." or "The tree that fills the arms grew from a slender twig." Sometimes we have to feed courage with a motto. What does it matter if we trick ourselves by mottoes or some trite saying? What does anything matter if we but memorize our music? How stupid we feel when we have to say, "Oh, I can't play without my notes." That phrase belongs to the children of yesterday. We are the children of to-day, and we must memorize to "keep in the game."

The Music Fairy's Visit to Bach

DEAR MUSIC STUDENTS: I suppose you will all be surprised to learn that I have taken lessons of nearly every great master—I never shall forget my visit to the master Bach. I knew my lesson perfectly, I thought, and still my knees trembled, and I stopped several times, in climbing the two flights of stairs, to look at my timepieee. The lesson was to be at ten-thirty, but I had started forty minutes before in order to be calm and collected when I arrived at the great cantor's house.

He was living then near the St. Thomas' Church; in fact, it was not a three minutes' walk away. In this church Bach drilled the choir boys, and this duty I learned later was very irksome to him. Boys were boys even in those remote days, and the poor cantor was driven half mad by their pranks, and it was difficult to make them enter into the spirit of the music.

As I was saying, I was forty minutes ahead of time, and as I mounted the stairs I detected a strong odor of cooking in the passageway, and sounds of a clavichord were audible from the Bach apartments. It was not the master playing, it was altogether too delicate for Bach. When I rang, the music stopped, and the sound of the jangling bell seemed to find an echo in every cranny of the old house. Then there was a shuffling of feet in felt shoes. I imagined, and a furious banging of doors inside; then a cheery voice said right under my ears, "Guten Tag, Mein Herr." And Frau Bach smiled broadly as several small heads were seen peeping about her skirts. These were the little Bachs, I learned later, and there were a great many of them, too, and several of the older ones were talented. I was much upset when Frau Bach told me that Cantor Bach was "nicht zu Hause" (not at home). She saw I was disappointed, and she begged me to come to-morrow, and then she explained that the church authorities had called her dear Johann into council regarding his lack of control of the naughty choir boys; and I gathered from what she said that while the cantor had lived up to his contract of "treating the boys with humanity," he had failed to discipline them severely enough to suit the council, and it seemed that he had disciplined the old organist too severely, as only the day before, according to Frau Bach, Johann had actually taken his wig from his head and thrown it at the defenseless old man, saying to him, "You ought to be a cobbler."

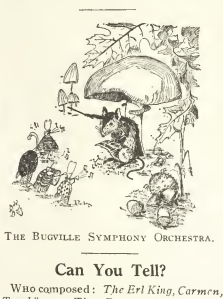
This sounded very bad, indeed, and my knees began once more to tremble, and as Frau Bach made excuses and apologies for the master's absence, I had visions of the irate cantor throwing wigs at his pupils, and I wondered when my turn might come.—*The Music Fairy.*

The Serious Student's Alphabet

EVERY good music student should possess all these characteristics in the Student's Alphabet:

Ability	Mentality
Brilliancy	Nobility
Carefulness	Orderliness
Devotion	Patience
Energy	Quickness
Faithfulness	Reserve
Grace	System
Honesty	Tact
Interest	Understanding
Judgment	Veneration
Knowledge	X-actness
Life	Youthfulness
	Zeal

—*J. S. W.*



THE BUGVILLE SYMPHONY ORCHESTRA.

Can You Tell?

WHO composed: *The Erl King, Carmen, Tannhäuser, The Rosary, March Militaire, Scenes from Childhood, The Ninth Symphony, Tristan and Isolda, Messiah, William Tell, Surprise Symphony, Songs Without Words, Il Trovatore, Who is Sylvia? Sonata Pathétique.*

Who Are They?

THE adjectives used in describing the following famous musicians have for the first letter the initials of the musician:

1. Loyal, Vigorous, Brave, Ludwig Van Beethoven
2. Remarkable, Wonderful, Richard Wagner
3. Frank, Sociable.....Franz Schubert
4. Reflective, Serious.Robert Schumann
5. Joyous, Humble.....Joseph Haydn
6. Famous, Humorous.Frederic Handel
7. Warmhearted, Amiable, Marvelous, Wolfgang Amadeus Mozart
8. Fastidious, Charming.Frederic Chopin
9. Just, Serious, Brave, Johann Sebastian Bach
10. Fanciful, Musical.Felix Mendelssohn

The Dolls' Recital

By M. M. Hoover

FOR how many of our little folks practicing is but an uninteresting and tiresome duty! As long as we retain the stiff word "practice," with its equally rigid meaning, we shall not bring into the lives of our young folks the true beauty of music. One of my pupils, a little girl of nine years, recently taught me a very helpful lesson. One could not fail to see that everything, especially her music, is a pleasure for her. "Duty" has no part in her little life, all is play. Her dolls have ever been dear to her, and with them she spends many happy hours. It was in this way that she indirectly and unknowingly taught me the lesson.

Mrs. Allen, mother of my little pupil, during a friendly chat said: "Marcia was sorry to leave her dolls and return for school this afternoon. She had dressed them in their finest clothes and was about to take them to a concert when I called to her that it was time for school. The music-room was to be her concert hall and her music lesson the program. She makes her program rather different from the ordinary, more, perhaps, like an interpretation lesson, for if there is the smallest thing about her performance of either technic or piece that she fears her audience of dolls may not understand, she makes the point very clear before going on. The concert is not the only diversion which she provides for her dolls. She frequently takes them to the theater or opera. At these, also, her music lessons form the larger part of the program. When at the opera, her book of little songs find an agreeable place. She apparently finds no difficulty in converting her studies and pieces into songs also when she wishes to use them."

It is hardly necessary to say that Marcia's lessons are always well learned and that her interest in and appreciation of music is great. She might well echo the great Beethoven's words, "I live only in music."

The Beginning of the Dance

THE Japanese have a pretty legend setting forth the origin of the dance. Far back, in the misty morning of time, a faun strolled through the woods on a spring day. The budding trees and shrubs awoke his love of flowers. Espying a beautiful white blossom upon a high branch he sought to pluck it, but it was beyond his reach. He sprang into the air and clutched it, and that instant he felt for the first time the rhythmic joy of motion. It was the faun's first dance, and fauns and nymphs had many a merry dance thereafter.

Pen Pictures of Great Composers

THE following names are the answers to the "Pen Pictures of Great Composers" which appeared in THE ETUDE for February:

I—Handel.
II—Bach.
III—Beethoven.
IV- Mozart.
V—Chopin.
VI—Liszt.
VII—Schubert.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

March, 1917.

	Special Offer Price
Album of Sacred Piano Music	$0.35
Bergé. The Wondrous Cross. Cantata.	.35
Bertini. Op. 32	.20
Child's Own Book. Chopin and Haydn. Each	.10
Chopin. Etudes. 2 vols. Each	.25
Easy Octave Studies	.15
Engelmann Album for Four Hands	.20
Gieg. Sonata, Op. 7	.25
Handel's 12 Easy Pieces	.15
Lieurance. Four Indian Songs. Violin and Piano	.25
Master Study in Music. Cooke	.50
Melodies of the Past. Greenwald	.25
10 Melodious Studies. Sartorio	.15
Messiah	.30
Pictures from Fairyland. Slater	.25
Pleasant Pastimes. Gramm	.25
Preliminary Duets. Spaulding	.20
Stainer's Organ	.30
Standard Advanced Pieces	.35
Student's Music Guide and Manuscript Lesson Book. Jonás	.25
Suite. Immortality. Cantata	.35
Technical Studies for Left Hand. Palovérde	.25
Young Folks Music Study Playlets	.40

Easter Music

Immortality—Easter Cantata
By R. M. Stults (New)
Wondrous Cross. By Bergé
Two New Easter Cantatas

In presenting to choir directors *Immortality*, the new choral cantata by R. M. Stults, we need make no introduction, as Mr. Stults is well known and appreciated as a writer of the better grade of church music and this cantata will be hailed with delight by those who will have the opportunity of singing its musical numbers, this Easter.

The solos and choruses are within the ability of the average church choir and as the words selected, with the exception of one well known Easter hymn, are taken from the Bible; it is available for use in connection with any denominational service. The time of performance is 35 minutes.

The choirs that used Mr. Stults Christmas Cantata "The King Cometh" will want to add this work to their repertoire.

The *Wondrous Cross*, an Eastertide Cantata by Irené Bergé, is a musical work of merit and as the publishers we feel proud to place it in our catalog.

While not extremely difficult, it is mistakenly and will appeal to choirs consisting, at least partly, of trained vocalists. It is especially suited both as to words and the character of the music, for performance during Holy Week or Easter.

The emotional content is extremely devout and the composer has been exceptionally fortunate in his choice of both words and choral themes.

Each of the four voices have appropriate solo numbers and after the second chorus is introduced a nocturne for the organ, suggested by the Biblical phrase: "Thy Father giveth His beloved sleep." A fine number for an ambitious organist.

From the opening chorus: "Hear us, Holy Jesus," in a supplicating minor mood; to the climacteric: "All praise be Thine," written in a joyous 6/8 rhythm; the work is well constructed and sequential.

We anticipate a large demand for this cantata and can unqualifiedly recommend it to choir leaders who are looking for an unique and churchly composition.

Master Study in Music. By James Francis Cooke

This new work by the author of the "Standard History of Music," while designed as an independent work in every respect, will be found an admirable sequel to the "History." The lives of the great masters are treated from many sides in a thoroughly human and absorbingly interesting manner. The book will contain not only the older masters, such as Bach, Beethoven, Brahms, Berlioz, Gluck, Haydn; but will present very complete biographies of such moderns as Debussy, Paderewski, Saint-Saëns, Richard Strauss and Sibelius. Indeed, it will be the most complete collection of biographical material of its kind in print. Many of the biographies have been collated from sources not hitherto reproduced in any such collection in the English language. There will be over sixty masters represented—practically all of the very great names in music. Three Americans—Gottschalk, MacDowell and William Mason—have been included.

The book is admirably designed for use in music clubs and musical history classes. Questions are given at the end of each chapter, and specimen programs are given to provide work enough for the busiest musical club for two years or more. The book has an introduction section—"The Ten Most Important Epochs in Musical History" by Prof. Hermann Ritter, Docent of the Royal Conservatory at Wurzburg, Bavaria. The books will be adequately illustrated. The advance of publication price is 50 cents.

Stainer's Organ

We are continuing during the current month our special introductory offer on this standard work. In preparing the new edition it has been necessary to add considerable new material, due to the fact that organ mechanisms have passed through so many changes recently. The various organ actions in particular have been taken into consideration. The fingering and pedaling have been made to conform throughout to modern usages, but besides these revisions, the original text has been retained unaltered. Our new edition will be the best that it is possible to make. The special price in advance of publication is 30 cents, postpaid.

Album of Sacred Piano Music

This work is very nearly ready, but the special offer will be continued during the current month. The collection will contain only pieces of quiet and refined type suitable to be used in the home on Sunday, or at religious or other gatherings, especially those where organs are not available. Some gems from the classic masters will be included, as well as pieces by the best modern and contemporary writers. Pieces of the Nocturne, Reverie, or Song Without Words type will be found in generous abundance. The pieces will all be of intermediate difficulty, chiefly in grades three and four. The special introductory price in advance of publication is 35 cents, postpaid.

The Etude Portrait Collection Supplement

In December THE ETUDE presented a portrait supplement of Ludwig van Beethoven, and in January a similar supplement of Mozart. This month we present a portrait of Mendelssohn. The difficulty with the average supplement is that it suggests a frame costing fifty cents or more. We realized that if we could give a supplement to articles in THE ETUDE—a supplement that could be framed at next to no expense—it would be of great help in the educational work of teachers and pupils who desired to make a collection to put around their music rooms. This we did by printing a passe-partout frame on the back of the picture. All you need to do is to get a five-cent piece of 5 x 8 glass—place the glass over the portrait, fold over the passe-partout band neatly, paste it down, and your picture is ready for your room. Enough of our readers have manifested an interest in this Etude feature to warrant our continuing it. The supplements, however, are very expensive and since we give them without any extra cost to the reader we cannot present one every month—but we will give one every other month. The supplement for May will be Richard Wagner. Regular subscribers will get six of these fine supplements a year and soon have a handsome and valuable collection.

Students' Music Guide and Manuscript Lesson Book By Alberto Jonás

Alberto Jonás, the great Spanish virtuoso and teacher of the famous pianist Pepito Arriola, has recognized a real need in modern piano teaching. Many teachers of the present day use a blank music book—that is a manuscript paper book to supplement their regular course of studies. In this book they write out those special exercises which distinguish the work of one teacher from others. Music teaching is becoming more and more eclectic. The teacher, through his experience and artistic discretion, picks out those weak places in the student's technic and creates remedies by writing exercises to supply the special need. The teacher who can do this successfully rises at once in the estimation of the pupil. This new work by Mr. Jonás, which we are about to publish, not only contains the blank manuscript paper pages, but also a carefully arranged method for developing the various departments, such as Steady Position Exercises, Single Finger Exercises, Trills, Double Turns, Scale Exercises, Pedal Exercises, etc.—in all twenty-four sections. At the beginning of each section will be found special directions of great value to the pupil. These have been culled from Señor Jonás's long experience as a teacher. The advance price of the book will be 25 cents.

Messiah

This work was withdrawn from the special offer last month, owing to the difficulty of procuring from the Government of Great Britain a permit to allow metal to be shipped out of the country. Since the temporary withdrawal of these works, we have received word from England that the Government of Great Britain has allowed the plates of the "Messiah" to be shipped to us, and we have the bill of lading that the plates have left England. We are in hopes of receiving these in a very short time. Therefore, we will receive orders for the "Messiah" only, at the special advance price of 30 cents, postpaid. The plates will be received here during this present month, and we will be able to furnish copies to the advance subscribers in a few weeks. Therefore the special offer will continue during the present month only. The plates of the "Elijah" have not yet been acted upon. However, we hope to have a favorable action from the Government of Great Britain on this set of plates, and we will be able in a month or two to announce that these plates have also been shipped, but for the present time we are continuing the temporary withdrawal of "Elijah."

Mail Order Music Buying

The Theo. Presser Company offers to every music teacher and music school throughout the United States and Canada an unexcelled method for the obtaining of everything in the music teacher's work—supplies by mail at the best rates, the lowest rates possible to obtain anywhere, and at terms unequaled.

The double-column spread in the front pages of this journal tell a great deal more about this whole mail order system than can be told in this one paragraph. We have an organization of 250 people trained during thirty years of business for giving satisfactory and economical service, and as our business continues year after year larger and larger we must be approaching that sort of service.

We supply self-addressed postal cards, order blanks, catalogues on every subject connected with music of every classification, prices and advice for the asking, and last but not least, the most liberal system of sending music on examination possible to obtain. Special circular will explain this on sale system to all interested.

In a general way let us know what you desire in the way of music, and we will send it on examination, as large or as small a package as is desired. And in addition to that our new Music On Sale plan provides a small amount, say from seven to fifteen pieces of new music, vocal or piano, each month during the busiest teaching months of the year without order and at the usual cash discounts.

It would pay all who have not tried the mail order system of music buying to send an order. Promptness and satisfaction is guaranteed.

Four Indian Songs for Violin and Piano By Thurlow Lieurance

Mr. Lieurance's Volume of Indian Songs for vocal solo has become a great success. In this new volume he has taken the thematic materials from four of the songs and re-arranged them as violin solos with piano accompaniment. The songs thus transcribed are *The Sacrifice, Indian Lullaby, Rue,* and *At the Sundown.* These are genuine novelties for violin soloists, quaint and attractive. The arrangements are not difficult, although occasional double stops and harmonics are employed. The special introductory price on this volume during the current month is 25 cents, postpaid.

Sonata for the Pianoforte By E. Grieg, Op. 7

This fine modern Sonata should be played by every pianist. While it represents an early phase of Grieg's genius, it is, nevertheless, a finished and highly characteristic work. It does not make any severe technical demands, but it affords splendid study in tone color and interpretation. Our new edition of this work has been carefully prepared and is superior in all respects. The special introductory price in advance of publication is 25 cents, postpaid.

Your Opportunity to Help

During 1917, THE ETUDE will enjoy the most brilliant year in its history. It is to be a record year in many respects, and we hope to add at least 100,000 more readers to our present list of over quarter of a million.

The unstinted loyalty of THE ETUDE readers has made our success possible, and we want your help in this campaign.

Now for one cent and just a minute of your time to drop us a postal card with the names and addresses of five of your friends, they will be furnished with a specimen copy of THE ETUDE and apprised of its inestimable value to the finished musician as well as to the student and the music lover.

Will you grasp the opportunity? Then mail us a card to-day. The premium list on page 216 of this issue may interest you, in the following up of the receipt of these sample copies.

Special Offer for March Renewals

Every one of our previous Special Renewal Offers has been favorably received. Thousands of subscribers have been glad to avail themselves of these opportunities to get standard collections of music for a few cents in addition to the yearly subscription price.

To every reader of THE ETUDE renewing his or her subscription, or sending us a new subscription at $1.50, during the month of March, we make a special offer that we are sure will meet with an enthusiastic response. Add 15 cents to your remittance for each ETUDE subscription, or renewal, making $1.65 in all, and take your choice of

FAVORITE COMPOSITIONS,

by Engelmann

or

YOU AND I, by Spaulding.

Favorite Compositions contains some of the most popular compositions of this famous composer, among which are "Melody of Love," "When the Lights are Low," "Apple Blossoms" and others.

You and I is a well-liked collection of pieces for four hands, with words.

These are great values and every ETUDE reader should not only take advantage of it in renewing his or her own subscription, but should show it to their friends, and urge upon them the advantages of subscribing to THE ETUDE. This offer is good during March only. Whether your subscription has expired or not, renewal orders received during March, at $1.65, will entitle you to take advantage of this offer.

Technical Studies for the Left Hand. By M. Paloverde

This is an excellent set of third grade studies which may be used to good advantage in conjunction with any other sets of studies for the special purpose of developing the left hand. These studies are not for the left hand alone, but in each one the left hand is given something of special importance, while the right hand has either a melody or some form of an accompaniment. In modern piano playing the left hand plays such an important part that this member must be developed at an early stage of the student's progress. Great benefit will be derived from the use of these studies. The special price in advance of publication for these pieces is 25 cents, postpaid.

Bertini, Op. 32

This will be the only month in which this set of studies will remain on special offer. It is a standard work and is used extensively by Conservatories and the best teachers, and has been for the past twenty-five to forty years. The exercises are in the third grade and quite a number of them are in the form of pieces. They are by no means mechanical studies, but are more like pieces in the form or of Etudes. You will not be disappointed in ordering one copy, and if you are not acquainted with this set of studies, you should be. Those desiring to get a sample copy at this low price will have to act this month. Our advanced price for the volume is 20 cents, postpaid.

Melodies of the Past for Pianoforte By M. Greenwald

This new volume is nearly ready, out the special offer will be continued during the current month. It represents in very attractive form some of the best of the old melodies, chiefly folk songs and songs of similar character. Each piece is in the form of a melody with one or two variations. All are easy to play and while they have real educational value, they will be certain to delight and interest young students. The special introductory price for this volume is 25 cents, postpaid.

Pictures from Fairyland By David Dick Slater

This volume of first grade pieces we think is hardly fully appreciated by our patrons. There are twelve of these pieces bound up in one volume and the advance price is but 25 cents, making them about 2 cents apiece. Mr. Slater is one of the staunchest of English composers. While the pieces are simple, a glance at them will show that there is a master hand back of them. They are clean and accurately written. The harmonies and the modulations, while simple, are well chosen. Each composition has a little verse under the title which is descriptive of the music itself. We are rather discouraged at the response that we have received for Mr. Slater's volumes, and we know that this is due to a very great extent to his being unknown to the American public. In England he has a wide reputation and is considered one of the best organists in Great Britain.

Child's Own Book of Great Musicians Chopin and Haydn

A pair of scissors, a pot of paste, any child interested in music, and these charming "Child's Own Books of Great Musicians," and you have a picture of happiness. The biographies are printed with blank spaces left for the pictures. The pictures come on another sheet to be cut out and inserted in the books. The text of the books was written by Mr. Thomas Tapper, the well-known expert in children's musical education. We have already published the following biographies in this series—Bach, Handel, Mendelssohn, Mozart, Schubert, Schumann. They will be sent to you in any quantity for fifteen cents apiece, postpaid. Chopin and Haydn are in preparation, and you may secure them the very moment they come out by sending us now the sum of ten cents for each—this being our special advance of publication introductory price.

Pleasant Pastime By Helen L. Cramm

This volume would need no advertisement if it were known. Here is an opportunity for teachers to examine a copy at a special reduced rate, and we are sure that the persons who make use of a volume of this kind will thank us for giving them the opportunity to possess the work. It is full of original and interesting little pieces for young players. Most of these are descriptive. The first one is descriptive of the metronome, "Tick, tack, tick, tack, Steady says the metronome, etc." They even have pieces like "Swat the Fly." All are of descriptive nature, but very simple, so simple that a child of four or six years can master them. There is even a little morning prayer set to music, which is delightful in itself. There are also a few very simple duets which add value to the little volume. Every one of these little selections is a gem, and we take great and hearty pleasure in recommending the volume to our patrons. You will not be disappointed. The special advance price is but 25 cents, postpaid.

Easy Octave Studies

This work is approaching completion, but the special offer will be continued during the present month. They will be easy octave studies not only in name but in fact. They will also be agreeable and interesting studies. Most of these technical works are stupid and mechanical, but we are doing all we can to produce something that is not only educational and valuable, but at the same time interesting. The selecting of the studies entails considerable work, as none of them will be those that have been published in any other volume. They are an entirely new collection. They will also be very short and can be taken up by pupils in the second and third grade. The special offer is only 15 cents, postpaid.

Etude Cover Design Contest

On another page of this issue will be found an advertisement, one column of space, announcing that we desire suggestions and advice and help on THE ETUDE Cover Designs, and offering therein $100.00 Cover Designs, and offering therein finished for the best of suitable designs finished for the best of suitable designs for $25.00 for the ready for reproduction, or $25.00 for the best of any suitable suggestions of pictures or ideas from which a title might be made.

We have so much suggestion and criticism from our subscribers that we desire in this way if possible to put those suggestions to mutually practical use.

Any suggestion will be welcome, and if it is available for use it will be paid for whether it takes a prize or not. We ask our readers to give particular attention to this announcement.

Chopin's Etudes in Two Volumes

The special offer on this work will be continued during the present month. The two opuses 10 and 25 will be divided and will be published in separate volumes. The introductory price for either one of these volumes will be but 25 cents, postpaid, or the two volumes separately for 50 cents, postpaid. The offer is an exceedingly liberal one, and the edition is superb, being edited by the pedagogue and virtuoso Constantin Sternberg.

10 Melodious Studies for the Pianoforte By A. Sartorio, Op. 1090

This work is now ready but the special offer will be continued during the current month only. This is a useful book of intermediate grade studies, including a wide range of technical features, but devoted more especially to scale and arpeggio work, and particularly adapted for hands of limited compass. In addition to their technical value the studies are all interesting to play. The special introductory price for this volume in advance of publication is 15 cents, postpaid.

Preliminary Duets for the Pianoforte By Geo. L. Spaulding

We take pleasure in announcing the new collection of original four hand pieces by Mr. George L. Spaulding. These duets are as easy as it is possible to make them. They are still easier than those in Mr. Spaulding's highly successful collection of duets entitled *You and I*. These new duets are equally as interesting as the *You and I* duets, but they are intended to be taken up as the very first four hand pieces. They may be used by first grade students. They are not teacher and pupil duets, but the primo and secondo parts are of about equal difficulty in each case. A popular feature of the *You and I* duets has been retained, in that appropriate verses are printed in each part which may be sung to the music if desired. The pieces are all in characteristic vein, bearing such titles as *The Pendulum, The Frog, The Cricket, Grandma, The Bells, The Rooster*. The special introductory price for this new volume in advance of publication will be 20 cents, postpaid.

Engelmann Album for Four Hands

The new Engelmann Album for Four Hands should prove one of the most popular duet books ever published. Many of Mr. Engelmann's four hand pieces have achieved great success, and in this new volume we are incorporating the best of these, together with some four hand arrangements of some of this composer's great solo successes. The duets are all of intermediate grade, chiefly grades three and four. The special price in advance of publication will be 20 cents, postpaid.

Handel's 12 Easy Pieces for the Pianoforte

This is one of our new Presser Collection volumes. It is a reprint of Handel's *12 Easy Pieces* as selected, arranged, and edited by von Bülow. It contains some of the most popular of Handel's shorter pieces, selected chiefly from his various Suites, including his *Sarabande in D minor, Minuet, Corrente, Allemande, Gavotte*, etc. Our new edition has been very carefully prepared and revised. No better educational material can be found. The special introductory price in advance of publication is 15 cents, postpaid.

Young Folks' Music Study Playlets. By Carol Sherman

Travelogues with moving pictures are very interesting, but they are forgotten in a few days. You might attend the best possible travelogue on Paris; but a one day visit to the city of light would leave more in your mind than a hundred travelogues. Hearing about a thing, seeing a thing, learning about a thing—is an entirely different matter from actually doing a thing. These interesting little plays embody the dramatic idea in teaching musical biography. For instance, the student plays the part of the child Beethoven in a little drama (which if desired may be given without special scenery or special costumes). He never forgets what he has said and done. It fixes the picture of Beethoven forever in his mind. It is the up-to-date way of putting real zest in children's musical clubs. The book includes Bach, Handel, Mozart, Beethoven, Mendelssohn, Chopin, Schumann and Wagner. Each play-biography is complete in itself. The book is now in press. The advance of publication price for the book containing the entire eight plays is 40 cents.

Standard Advanced Pieces for the Piano

This is another volume in our series of piano collections printed from special large plates. It differs from other volumes in the series in that it contains advanced pieces especially suited to study and recital work, not necessarily show pieces, but pieces of sterling character by classic, modern and contemporary writers, lying in the moderately advanced grades. It is a splendid all round volume for the average good player. Every piece is a gem. The special introductory price in advance of publication is 25 cents, postpaid.

Advance of Publication Offers Withdrawn March 1st

The following works have appeared during the previous month and are no longer sold at special offer prices. The regular retail prices with the professional discounts are now in vogue. Any of these works will be sent on examination to those who ask:

Mother Goose Island—Operetta—Geo. L. Spaulding. Price, 50 cents. We recommend this operetta for children of from eight to fourteen years of age. It is full of attractive music.

60 Progressive Exercises. By Pischna. Price, $1. These exercises are intended to follow the Little Pischna or any other book of elementary finger exercises. It is one of the very best of the modern books intended for daily practice.

Bach's Well-Tempered Clavichord, Vol. I. Price, $1. Our new edition is now complete. Every pianist sufficiently advanced should take up these Preludes and Fugues and keep at them indefinitely. One may play them for years and still gain benefit and continue discovering something new.

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Duet or Duel?

By E. M. Trevenen Dawson

WHAT a vast difference the change of one little letter in the word does make, to be sure! And yet, perhaps there is not so much difference as at first sight appears. For have we not all only too frequently heard a duET so played or sung as to resemble a duEL of from beginning to end—each performer apparently trying his utmost to "drown" the other, and to get the better of him, by waxing louder and louder? And as in the nature of things the bass is the more sonorous part in a piano duet, or the alto in a vocal one (the soprano and contralto), it is usually the *secondo* which overpowers the *primo*, and the alto, the treble; the result being anything but pleasing—to put it mildly. For the poor unfortunate melody gets, so to speak, shouted down, and anyway the composer's intentions are completely upset.

Boy and girl pupils, especially, need constantly to be warned against this fault, and "Don't thump the bass" has to become almost a parrot cry on the part of the teacher. I do believe some children—perhaps boys in particular, but I am not so sure—really *enjoy* pounding away at the *secondo;* and can anything be more hideous? So may I suggest that the half-jocular warning that "A duET is not a duEL" is generally more effective than a serious and solemn reproof; for the idea of a "duel" is apt to tickle a young pupil's fancy immensely and therefore to "stick."

By the way, I wonder why some teachers are so fond of giving duets? They tend to foster such a mechanical style of expression and *tempo*, and to swamp individuality so utterly that the less time devoted to their study the better. Of course, it sometimes happens that the fond Mamma expressly desires that Tommie and Mamie should learn duets together to play to Grandpa (or Auntie, as the case may be!). And what can the teacher do but give in as gracefully as he can?

In all other circumstances, however, it seems to me that there is seldom any advantage in duets for pupils, *except* when played with the teacher. In the latter case it is a splendid corrective of faulty "time"-keeping for a boy or girl to play the *primo* while the teacher takes the *secondo* at a perfectly steady pace throughout. A much better plan, by the way, than practicing with a metronome, as the youthful performer does not listen to the tick half the time.

In addition to this, it is of course capital practice in sight-reading for any pupil, big or little, to play at sight sometimes the *primo*, sometimes the *secondo*, in duets, with the teacher taking the remaining part and insisting on the pupil keeping up with him, even if it involves skipping a bar altogether now and then. In either of these cases duets are of real utility and there can be no question of duels!

After all—reverting to the "duel" aspect—I must confess to a sneaking sympathy with Tommie; for after weeks of strenuous hard work over that dreadfully dull *secondo*, who is to blame him if he wants it to be *heard* and objects to Mamie getting all the praise? And then Mamie—one can't help feeling for her, too, as, conscious of having the "prettiest" part, she is determined not to let it be drowned by the noisy bass, and puts out her best efforts to outdo Tommie.

O children, children! be merciful to our ears. But the only remedy is either to give no duets at all for pupils together, or else to be perpetually reminding them that "A duET is NOT a duEL"!

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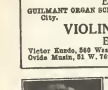

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World of Music
(Continued from page 149)

ROSENTHAL, who has been in Switzerland most of the time since the beginning of the war, is said to be planning an American tour next year.

GERMAN musical industries in England have, of course, suffered greatly because of the war. The noted firms of Bechstein and Roder, the latter probably the most famous firm of music printers in the world, have virtually gone into English hands. Only a very small share of the English branch of the Roder business was held in England.

A BAND of 250 Canadian musicians, under the direction of J. Steiges, has been attracting much attention in London at concerts in the Royal Albert Hall.

ONE of the novelties of the London season is a new suite by the Russian composer, Rehikov. It is entitled "The Christmas Tree." The story relates in tones the tale of a beggar maiden whose dead mother appears to her in the form of a fairy and takes her to a Christmas feast. The work has been given at the Queen's Hall promenade concerts with great success.

A QUARTETTE for bassoons by a Muscovite with the spluttering name of Prokofior was recently played in London. The bassoon has long been the subject of popular ridicule, Mendelssohn delighted in using it for music to accompany clown passages. The London "Music" describes certain passages in the new work as sounding like the snoring of four men after a very opulent meal.

THE Association of Presidents and Past Presidents of State and National Music Teachers' Associations met in Chicago, January 25th and 26th. This association was brought together through the initiative of its President, Libornius Semmann. It now has a very representative membership, and is accomplishing much. One of the principal objects of the association is to standardize musical education in the United States.

THE New York Philharmonic Orchestra, Josef Stransky conductor, has recently celebrated its seventy-fifth anniversary, playing special programs in honor of the occasion. The list of conductors who have in the past led the orchestra includes Theodore Thomas, Anton Seidl, Emil Pauer, Walter Damrosch, Gustav Mahler, and a number of guest conductors, including Edouard Colonne, Henry J. Wood, of London, Victor Herbert, Felix Weingartner, and Richard Strauss. The present conductor, Josef Stransky, has been with the orchestra since 1911.

COLONEL WILLIAM WITHERS, who died at the Home for Incurables in New York early in December, was the leader of the orchestra at Ford's Theatre in Washington, on the night that Abraham Lincoln was shot, over fifty years ago. When Booth, the assassin, tried to escape, Colonel Withers endeavored to intercept him, and received a bad knife wound in the neck. The old gentleman was past the eighty mark, and had been an inmate of the Home for Incurables for many years.

THE Amphion club of Melrose, Mass., is a singing organization of sixty active members and two hundred associate members. It has had one director for twenty-five years, Mr. E. Cutter, Jr. He has just resigned and will be succeeded by Mr. Arthur B. Keene. Twenty-five years of success is a record of which any man may well be proud.

THE 'cello is immensely popular in Boston. One of the Boston dealers estimates that there are at least 1,000 instruments around the city. On one day recently there were three performances at which the 'cello was the solo instrument.

THE Annual Prize Anthem Competition for the Clemson Gold Medal, and an additional prize of fifty dollars, given by H. W. Gray Company, is announced by the American Guild of Organists. The competition is open to all musicians residing in United States or Canada, whether members of the Guild or not. The general secretary of the A. G. O. can be addressed at 90 Trinity Place, New York City.

MUSIC schools in the Middle West are said to be thriving remarkably. The School of Music of the University of Illinois, in this year's registration, shows the largest percentage of increase in its history—reaching practically two-thirds over last year at the same time.

DONIZETTI'S comedy-opera *L'Elisire d'Amore* recently was revived at the New York Metropolitan, the cast including Caruso, Frieda Hempel, Scotti and Didur. An added interest attached to this performance, as it was Gatti-Casazza who revived it for the first time in La Scala in 1901, when he was director there. Toscanini directing and Caruso impersonating Nemorino, the part he sang at the Metropolitan revival. The opera was first produced in Milan, in 1832, and won an instant success. The story goes that both book and music were written in fourteen days.

WITHIN a couple of weeks in New York City were recently heard five of the best-known symphony orchestras: the New York Philharmonic, the New York Symphony, the Boston Symphony, the Philadelphia Symphony, and the Cincinnati Symphony. Opera companies come and go, but the Symphony Orchestra is always with us.

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When They Danced at the Oratorio

IF we can believe the stories of the beginnings of oratorio, this form arose from the necessity the clergy were under to induce people to come to church and to remain to the close of the service. Thus human nature is always the same. According to Burney's "History of Music" (1776), in 1540 San Fileppo Neri, who founded the congregation of the priests of the oratory, at Rome, "instituted the practice of having hymns, psalms, and other spiritual *laudi* or songs sung in chorus or by a single favorite voice, divided into two parts, the one performed before the sermon, the other after it. At this for the sake of drawing the youth to church and keeping them from secular amusements.

"But though this devout practice was begun in so simple a manner, with only spiritual cantatas, or songs on moral subjects; in order to render the service still more attractive, some sacred story or event from Scripture was written in verse, and set by the best poets or musicians of the times. These being composed in dialogue, and rendered interesting to the congregation, such curiosity was excited by the performance of the first part that there was no danger during the sermon that any of the hearers would retire before they had heard the second. The subject of these pieces were "The Good Samaritan," "Job and His Friends," "The Prodigal Son," etc. All these, by the excellence of the composition, the band of instrumentalists, and the performance brought this oratory into such repute that the congregation became daily more and more numerous; and hence in process of time obtained the general appellation of oratorio.

In the early development of the oratorio dancers were introduced, and the old scores contained directions covering these performers. Thus, "During the symphony the four principal dancers are to perform a ballet, without singing." In connection with early oratorio we have also references to the "concertmeister," of the orchestra, as in this passage, "The symphonies or ritornelles may be played by a great number of instruments, and if a *violin* should play the principal part it would have a good effect."

The Composer

(*Continued from page 169*)

In some inexplicable way Frau Bertha found a kind of consolation in the thought. It was true the creature had had the boldness, the unheard-of effrontery, to go alone day after day to the Altschlosse; in spite of all one could say to her—"and him not six weeks bereaved."

The two women caught at each other, each in her new mourning. Then, trembling from head to foot, the widow cried she would as soon keep a snake in the house.

"I will take her back," said Frau Hegemann grimly. "This very night."

Sarotta lifted a flushed face from her pillow and stared at the gaunt black figure that stood at the foot of her bed like some cruel image of fate.

"Hise, Fräulein Vanek, and pack."

The girl only murmured unprotestingly.

"It is impossible that you should remain here," proceeded the rasping voice.

Sarotta sat up, her heart beating to suffocation.

"Why—who says so?" she stammered. Was this Lothnar's order? And what could it portend?

"That is a question, fräulein, which you must answer for yourself. Frau Reinhardt declines to keep you—that alone is enough. I am waiting to take you back to my house this night."

"To-night?"

"Yes, to-night. Your packing need not detain you for any undue length of time, I should imagine."

With this sneer at the girl's modest wardrobe, Frau Hegemann withdrew.

The Score of "Hippolytus" is Destroyed

It was next day that rumor ran like wildfire through Frankheim with an extraordinary tale.

An early visitor had brought a wreath to Reinhardt's resting-place in the little churchyard outside the town. He had found that the flowers left in a monstrous mound above the new made grave had been thrust right and left, and that, upon the earth thus laid bare, a fire had been kindled, which had burnt itself out. Upon closer search he had discovered some fragments of charred, but unconsumed, manuscript and print—obviously of music, obviously, also, operatic. The young man—an artist by profession, and in Frankheim too late for the obsequies—hurried importantly to Webel carrying the torn, half-burned pages with him.

For once the conductor was moved out of his phlegm.

"*Ach, Gott, du Allmächtiger!*" he cried, casting from his eyes the spectacles through which he had been peering. "The score of 'Hippolytus'!"

There was little hair to tear upon that bald and close-cropped head; but he tore at it.

"Calamity! Calamity!" he groaned; and, forgetting his species on the floor, dashed from the room, leaving his visitor openmouthed, unable as yet to realize the full significance of his own tidings.

Webel, who had scarcely slackened speed on the way, halted now on the threshold of the music-room, trying to pierce the darkness that reigned within. Every shutter was drawn against the lovely October sunshine.

(To be continued)

New Musical Books

Eighty Anecs. Arranged by Clarence Dickinson. Novello & Co. Price, 35 cents, 18 pages, bound in paper.

Many church musicians will welcome this collection of famous amens and thereby add to the inherent interest in a very impressive part of church services. The publishers have bound in each book eight pages of manuscript paper so that the choir director may add to the collection of amens. Mr. Dickinson in a preface tells how the amens are sung under his direction at the Brick Church on Fifth Avenue, New York.

Primary Elements of Music. By Inez Field Dance. The A. S. Barnes Company. iv and 28 pages, bound in cloth. Price 32 cents net.

A brief text for use in classes where the most elementary work in music is required. It consists chiefly of definitions, with illustrative and explanatory material, covering key signatures, key structure, clefs, and the simplest musical form—the "period," with suggestions for melody writing.

Original Hawaiian Method for the Steel Guitar. By Myrtle Stumpf. Published by the Southern California Music Co., Los Angeles, Cal. Price, $2.

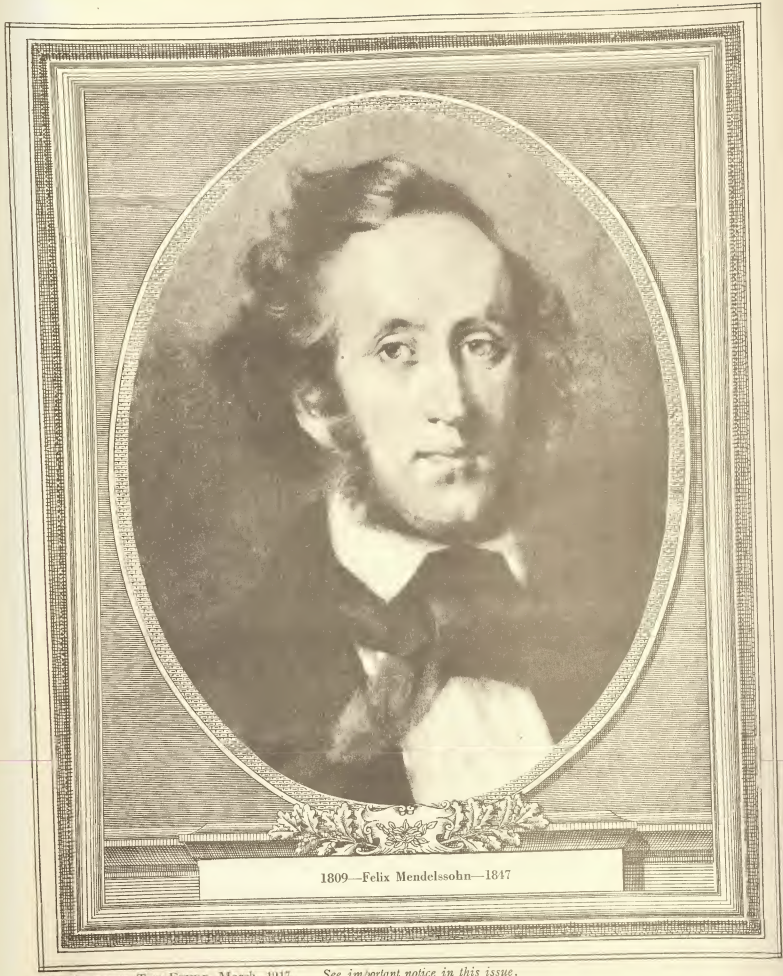
The difference between the "Hawaiian" method and the ordinary method of playing the guitar is considerable. The instrument is laid flat instead of being held in the ordinary way; the strings are specially tuned to E and A below Middle C, then E, A, C sharp E, instead of E, A, D, G, B, E. Silver thimbles are used on the first and second fingers of the right hand, and a steel bar is laid across the finger-board to alter the pitch of the strings. It will be seen that the possibilities of the instrument are somewhat curtailed by this method, but this is to some extent mitigated by the increased resonance and novelty of tone quality.

The History of American Music. By Louis C. Elson. The Macmillan Company. 386 pages, beautifully printed and bound in cloth, with numerous full-page and half-tone illustrations. Price $6.

Prof. Elson's excellent history of music in America was originally published in 1904. The demand for the work exhausted the supply, and for some time this useful work was "out of print." The new edition has been thoroughly revised and brought up to date. This is the largest and most comprehensive work of the kind on American music. It deserves a place in all good musical libraries.

Voice: Its Origin and Divine Nature. By Harry Munro. Published by Harry Munro. New York. Price $1.00 net.

A small but radical treatise, protesting against the study of physiology as an aid to voice building, and laying stress upon spiritual development as the all-important factor.



1809—Felix Mendelssohn—1847

A SHORT CRITICAL BIOGRAPHY OF

FELIX MENDELSSOHN

Born in Hamburg, Feb. 3d, 1809; Died at Leipsic, Nov. 4th, 1847

The grandson of the greatest modern Jewish philosopher, and the son of a Jewish banker, it remained for Mendelssohn to write the most important Christian oratorio since "The Messiah,"—i. e., "St. Paul." Indeed, Mendelssohn himself became a Christian and adopted the name of Bartholdy, not a family name in any sense.

Mendelssohn's precocity is historic. At the age of nine he appeared in public as a pianist; and at eleven he began his regular work in composition. Favored by wealthy and intelligent parents, he and his talented sister Fanny were enabled to study with the best teachers. Cherubini and Moscheles also had an important part in his musical training.

In 1825 the Mendelssohn family moved to a spacious residence in a park-like estate near Berlin. In the garden on the grounds was a room seating several hundred people; and there it was the custom of the family to have musicales every Sunday. At one of these eventful assemblies, in 1826, the seventeen year old Felix brought out his famous overture to Shakespeare's "Midsummer Night's Dream."

The incomparable beauty of this work attracted wide attention; and the remainder of the composer's life was for the most part a long procession of triumphs. Always active, in 1829 he revived Bach's "St. Matthew Passion Music," from its slumber of one hundred years. In the same year he went to London, and there enjoyed enormous popularity. After an extensive tour of Europe, he conducted two of the Lower Rhine Festivals, and thereafter lived in Leipsic, with the exception of a short period in Berlin. In Leipsic he became conductor of the famous Gewandhaus Orchestra; and in 1843 he founded the Leipsic Conservatory, with an eminent faculty including Schumann and Moscheles.

In 1837 he married Cecile Jeanrenaud, the daughter of a Swiss clergyman. With her he lived in greatest happiness. They had five children.

Mendelssohn died in 1847, from shock caused by the death of his beloved sister Fanny. Many thousand citizens paid tribute to the master's memory, following the funeral procession.

Mendelssohn was a pianist, organist and conductor of the highest talent, but it is as a composer that he is now best known. His style is a somewhat remarkable blend of the classical and the romantic. Rarely stiff and yet never loose, his symphonies, chamber-music, choral music, piano music and songs are filled with charm. His overtures are models of style. While capable of bringing great beauty to a simple "Song Without Words," he at the same time could in his oratorios produce ponderous mass effects that fairly overwhelm the hearer.

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